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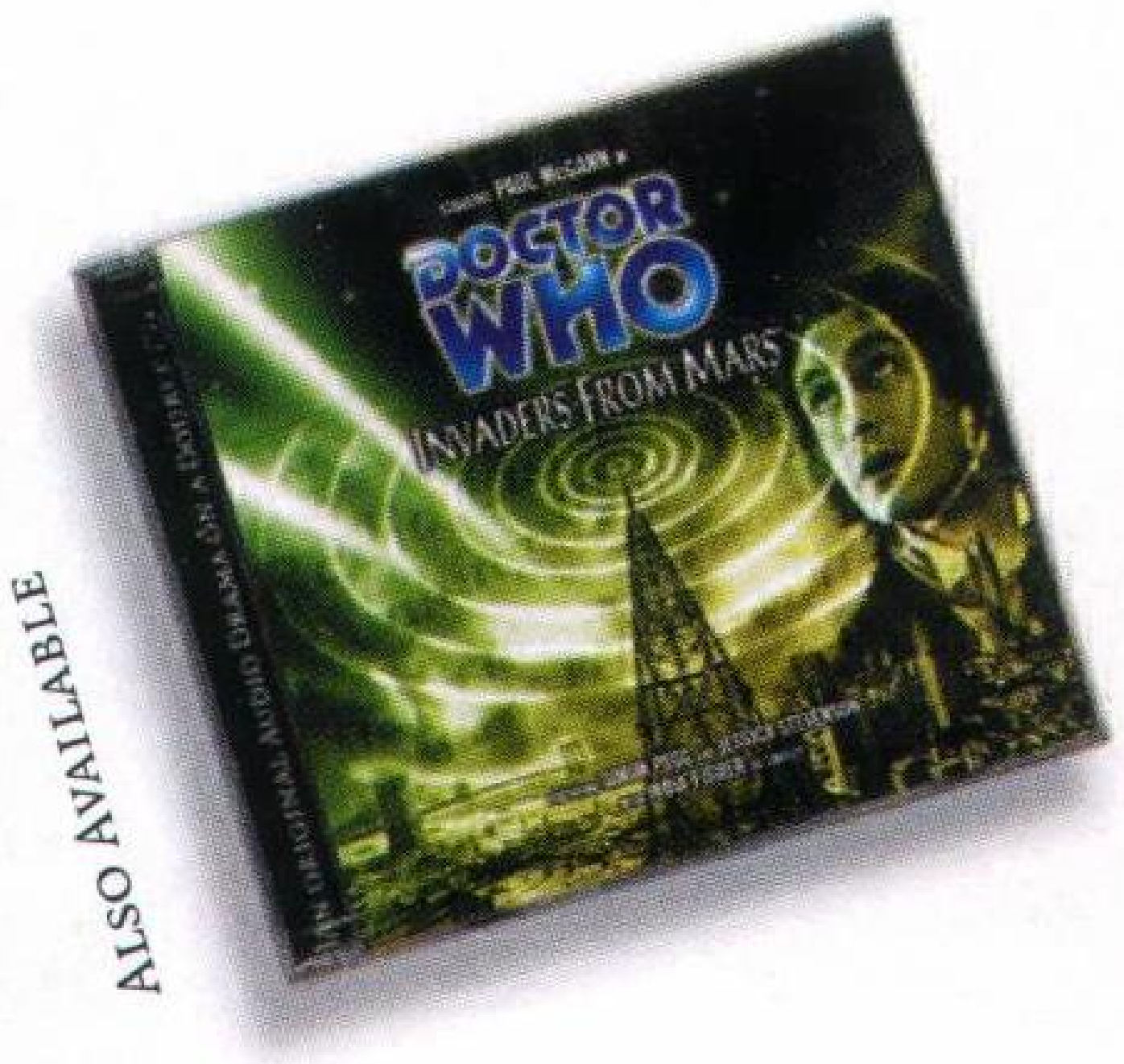

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DWM 315

'Discovered nestling under a gooseberry bush'

THE DR. WHO MOVIE
SCREEN ONE
NOW ON THE BIG SCREEN IN COLOUR! DR. WHO & THE DALEKS
NOW ON THE BIG SCREEN IN COLOUR!
DR. WHO & THE DALEKS
PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY

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Vicars, snowstorms, black magic, helicopters, crypts, caves, mutants, robots, ad-libs, strikes and tantrums! Christopher Barry recalls his UNIT days ...

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You say *The Chase*, I say *The Pursuers*! You say *The Crusades*, I say *Dr Who and the Saracen Hordes*! Oh, let's call the whole thing off ...!

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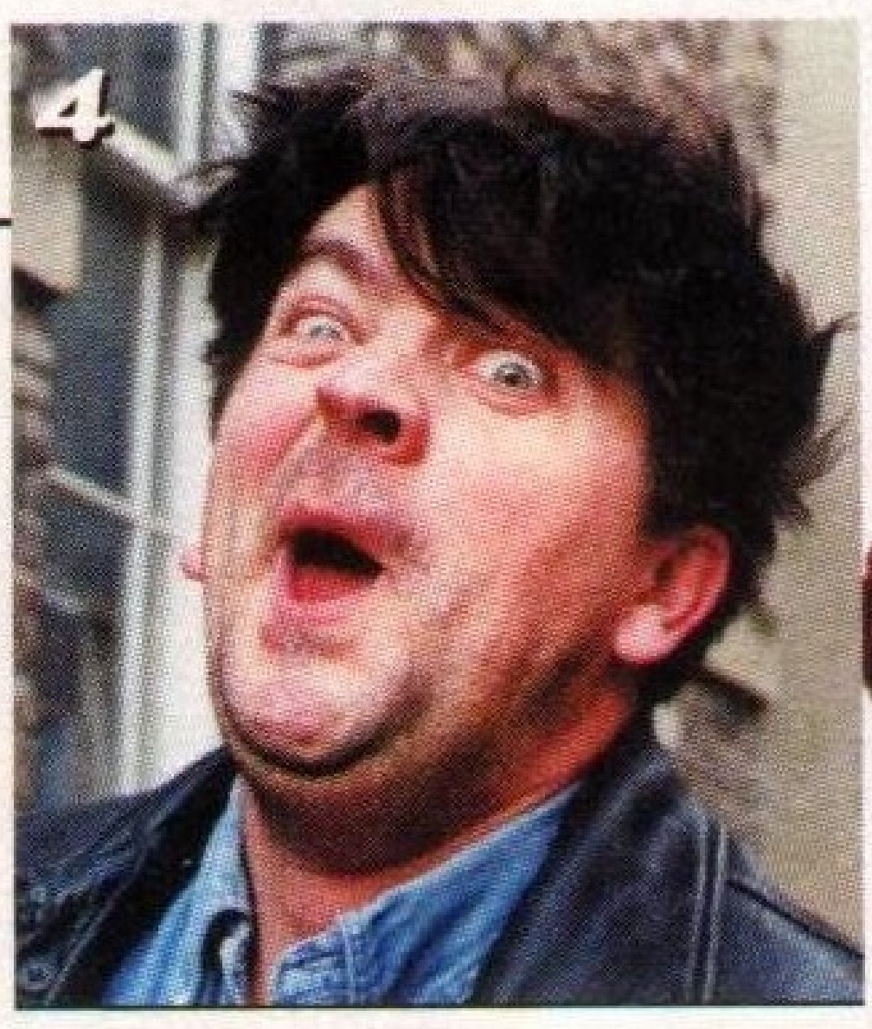
Blue box office

It's Hopkins! It's Cumming! It's Bean! It's ... never happened! So why are *Doctor Who*'s mulitplex ambitions endlessly scuppered? Dim the lights, grab your popcorn, and we'll explain why a TV success story might have trouble hitting Hollywood ...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Managing Director Mike Riddell

Thanks to Christopher Barry, Robert Dick, Lisa Gledhill, James Goss, Mat Irvine, Jac Rayner, Justin Richards, Gareth Roberts, Julie Rogers, Gary Russell, Jim Sangster, Stephen James Walker, Martin Wiggins, Mark Wright, In·Vision, BBC Worldwide, Big Finish ... and Hartley

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ISSN 0957-9818

Editor's letter THRILL YOU/TERRIFY YOU

An alleyway. Night. Freshly escaped from the spaceship, Dr Who and David hurry through the ruined city. Suddenly, a squad of Daleks appear at the other end of the alley, cutting off their escape! Our heroes turn in panic, but a second squad glides around the corner behind them ...

And that, dear reader, is the *Doctor Who* moment that fuelled most of my childhood nightmares. It still makes me shiver now. I expect you've noticed that it isn't from 'off of the telly' *Doctor Who* at all, but from *Daleks – Invasion Earth 2150AD*, the second of those 1960s Cushing films.

To little old me, high on Cherryade, the Dalek films were the last word in excitement. Even growing up during the 1980s, they'd still be wheeled out every so often after *Saturday Superstore* to delight the nation's kids. And the best thing about them was that they'd be re-enacted in the playground on Monday, an honour rarely accorded to real-live *Doctor Who* in those cynical times. Put bluntly, they were fan-blimmin'-tastic.

In this issue of **DWM**, we look back (and forward) at *Doctor Who*'s dabblings with the big screen, which got me thinking. Hardly a week goes by without someone else being 'announced' as the movie Doctor (messrs Cumming and Hopkins being the latest groundless rumours), but I reckon I'm right in saying that most of us would like to see *Doctor Who* back on telly far more than we'd like to see him visiting the flicks.

But why? Okay, so there's the fear that movieland's big-budget sausage machine might wring every last vestige of *Doctor Who*ness from the format – but weren't we all saying that about the TV Movie before it appeared?

Thinking back to the joy that those Dalek films inspired in me as a kid, I suddenly found that I wasn't so worried about this possibly-to-be-made-sometime-soon-*Doctor Who* film. It might be great! And if it's even half as good as *Daleks – Invasion Earth 2150AD*, then I know the nation's playgrounds will be *buzzing*!

Clay

Coming Up ...

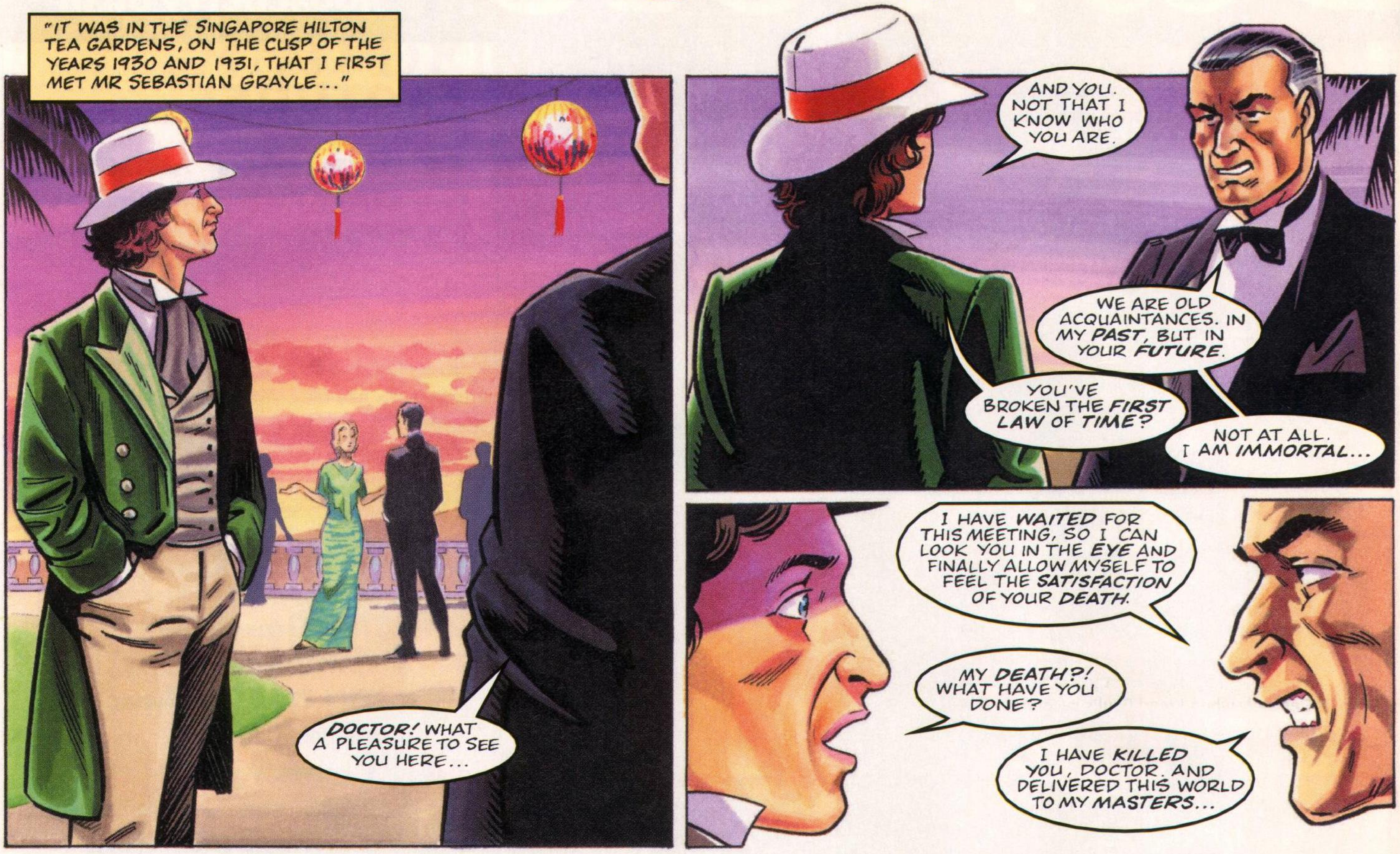

"IT WAS IN THE SINGAPORE HILTON TEA GARDENS, ON THE CUSP OF THE YEARS 1930 AND 1931, THAT I FIRST MET MR SEBASTIAN GRAYLE..."
DOCTOR! WHAT A PLEASURE TO SEE YOU HERE...
AND YOU. NOT THAT I KNOW WHO YOU ARE.
WE ARE OLD ACQUAINTANCES. IN MY PAST, BUT IN YOUR FUTURE.
YOU'VE BROKEN THE FIRST LAW OF TIME?
NOT AT ALL. I AM IMMORTAL...
I HAVE WAITED FOR THIS MEETING, SO I CAN LOOK YOU IN THE EYE AND FINALLY ALLOW MYSELF TO FEEL THE SATISFACTION OF YOUR DEATH.
MY DEATH?! WHAT HAVE YOU DONE?
I HAVE KILLED YOU, DOCTOR. AND DELIVERED THIS WORLD TO MY MASTERS...

ILLUSTRATION BY MARTIN GERAGHTY

Seasons of Fear

an audio drama by **Paul Cornell and Caroline Symcox**

PAUL McGANN
DOCTOR WHO
SEASONS OF FEAR

Released 25 March
Featuring The Eighth Doctor and Charley
Enemies Sebastian Grayle – and his masters
Setting Earth at four points in history: Singapore, New Year's Eve 1930; Hadrian's Wall, 305 AD; The English King's court, London, 1055; some caves in Buckinghamshire, 1806
Listen out for The turn of events at the Roman Fort. What are the soldiers fighting?

The Doctor Paul McGann
Charley Pollard India Fisher
Sebastian Grayle Stephen Perring
Marcus Stephen Fewell
Lucillius Robert Curbishley
Edward the Confessor Lennox Greaves
Edith Sue Wallace
Lucy Martin Justine Mitchell

Music Jane Elphinstone
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

The Doctor finally succeeds in delivering Charley to Singapore in 1930, so that she can keep her long-promised New Year's Eve date with Alex Grayle. Or so it seems; yet a stranger who disturbs the Doctor's relaxation at the Hilton makes some staggering claims to the contrary.

Is he really Sebastian Grayle, Alex's grandfather? Or is he an immortal who has come to gloat over the Doctor's death – a death he has already caused? How can this be, when the Doctor's never met him before? Which life-extending masters does Grayle serve? And how can the timeline of Earth – indeed, the Universe – have been changed to the extent that Grayle claims?

To find out, the Doctor and Charley return to Britain, and thence on a great journey to three periods in its past. Each time the opportunity arises for the ageless Grayle to renew contact with his masters, they must seek to prevent it – or the world will be doomed. Not to mention the Doctor ...

Seasons of Fear, the third release for 2002 with the Doctor and Charley, bears a joint writers' credit. Paul Cornell should need no introduction to readers – or listeners – of *Doctor Who* over the past decade. Among his previous work is *The Shadow of the Scourge*, the October 2000 audio that reunited his *New Adventures*-era team. Yet Cornell has not written this new story alone.

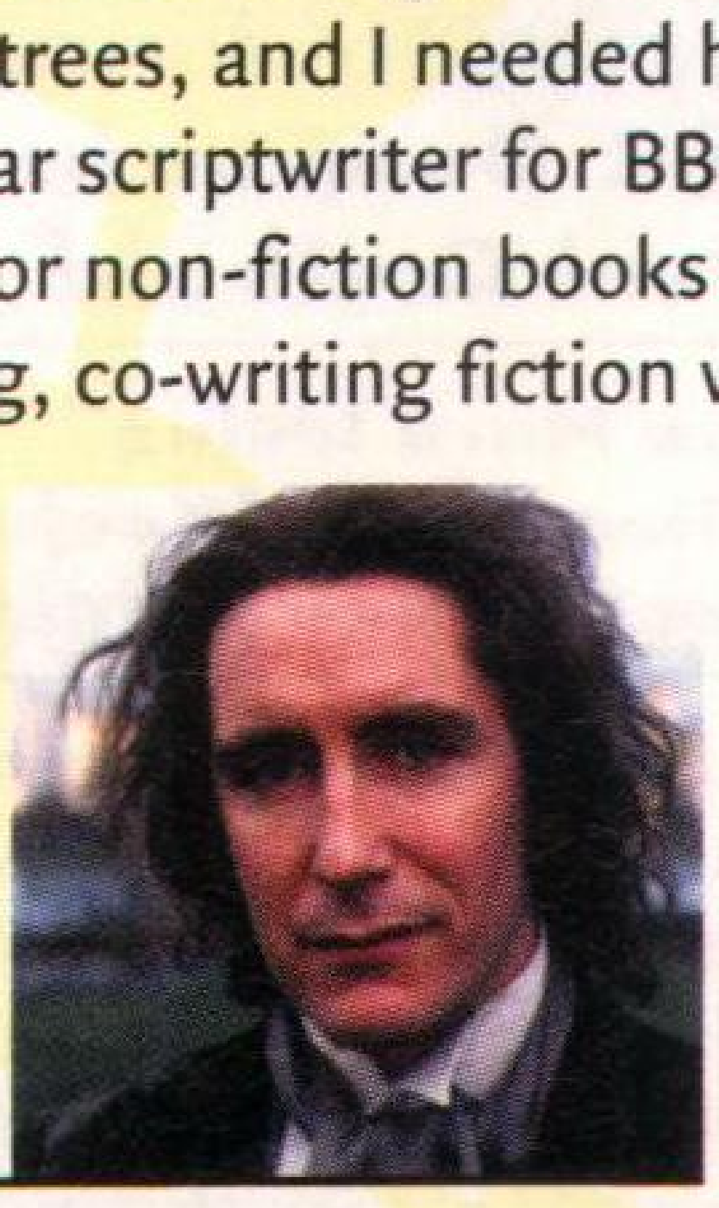
Those who've followed Cornell's creation Bernice Summerfield via Big Finish's books may recognise Caroline Symcox's name from her short story *A Question of Identity*. For those who know Cornell in person, however, it's probably more significant that she's his fiancée: Paul and Caroline have been engaged since February 2000, but how did they come to open a joint account as *Doctor Who* writers?

"It certainly wasn't always intended as a joint story!" says Symcox. "Paul was the one who went to the meetings, and I only got involved when Paul gave me a ring and asked if I'd look over this script for a McGann audio ..."

"I'd done a couple of drafts of *Seasons* on my own," explains Cornell, "but suddenly, as Christmas 2000 approached, I got my first *Casualty* commission, and had two other things to finish. I couldn't see the wood for the trees, and I needed help." While Cornell – now a regular scriptwriter for BBC1's *Casualty* – had shared credit for non-fiction books with Martin Day and Keith Topping, co-writing fiction was new territory for him.

"Initially, I asked [Big Finish co-producer] Gary Russell if I could approach another established writer to do a second draft," Cornell says, "but I realised this would actually take longer, in that there would likely be communication problems. So in the end, I looked closer to home and asked Caroline her opinion."

How can Grayle have caused the Doctor's death?



"I made a few suggestions and Paul asked if I'd like to do a draft," claims Symcox, modestly. "I just straightened the plot out and added some extra dialogue." Although Symcox herself is actually in training for the priesthood, and Grayle's actions are repeatedly linked to religious practices, she insists there's "not much in the way of theological insight!"

Cornell clearly ranks his co-writer's contribution more highly. "Caroline's changes to the plot actually fixed it, and made it more dramatic in the process. A lot of the better dialogue is hers too. I then did a little polish, and together we reacted to Gary Russell's notes, but she basically got us there when I'd been a long way off."

How had the commission arisen? "Gary asked me to be part of the season, and I suggested an idea in reaction to that," says Cornell. "Some ingredients, which were always part of the brief, came out of the meeting of Big Finish writers." The season's writers were convened to encourage collaboration, so did the couple co-ordinate closely with anyone thereafter? "We all had just a few things the others wanted us to include" recalls Cornell. "I've done something for Justin Richards' *Time of the Daleks*, and added a couple of things which pay off in Alan Barnes' *Neverland*. And there's the ending, of course, which swings the season in a different direction ..."

"It was always borne in mind that *Seasons* would be in the middle of – well – a season," says Symcox, "but aside from adding in a couple of extras and a cliff-hanger to link it to the surrounding episodes, it was written very much on its own. The idea of a chase through time was entirely Paul's."

Seasons of Fear unfolds via a chase across several time-zones. Might its style be categorised as a romp? "A romp would probably describe it pretty well!" smiles Symcox. "Certainly when I read Paul's second draft it felt that way, although with several darker moments. I think my additions darkened it a little more, although the fun is still there. Actually, come to think of it, that's pretty much a traditional *Doctor Who* story, isn't it?"

"I think it's a romp only in the sense that say, *Day of the Daleks* is," ventures Cornell. "After my run of books and audios exploring more post-modern aspects of *Who*, this is me trying to do Terrance Dicks-style 'meat and potatoes' *Who*!"

The historical periods in which Grayle is operating are evenly spaced. Did the 'once around every 750 years' rule determine the settings, or did they select favourite eras first? "It was a case of choosing the settings, then devising the rule," confirms Symcox. "Paul's always loved Edward the Confessor, and all the time periods really appealed to me too."

"Originally, I'd planned to do four separate time periods, one for each episode," reveals Cornell, "but the story's shape ruled that out. I am a bit of an Edward the Confessor fanatic, having tried to sell a TV movie about him. He and [his Queen] Edith are largely unsung in the Best Monarch polls!"

Symcox and Cornell: two heads are better than one! © Big Finish

In that case, how much research had they done on the settings? "Well, I've been to Singapore several times," says Cornell, "walked – and studied – Hadrian's Wall, and loved exploring the caves near High Wycombe. I'm afraid I've never been to London though!" he fibs, ludicrously.

"As well as having visited Hadrian's Wall and those caves," adds Symcox, "I did a fair bit of reading up on the historical periods. The Roman period took the most research, since it's the lynchpin of the story."

At the recording of *Scourge*, Cornell was clearly delighted to hear his Virgin-era TARDIS crew being enacted. So how had he approached writing for a less familiar combination? "India Fisher is a really nice person, and Charley's a naturally easy character to write for, so that went very smoothly," says Cornell. "I'd noticed all sorts of vocal mannerisms from McGann in the TV Movie, so I tried to follow those. Gary reined me in on a lot of them, because Big Finish are keen to emphasise McGann's 'Doctorishness', rather than his differentness from other Doctors."

Were the writers at the story's recording, and if so what was their impression? "We popped in for a while," recalls Cornell, "and watched as McGann did a terrifyingly laid back rehearsal, complete with funny voices and asides. Then, a moment later, he did the full scale Doctor thing on the actual take – a vast leap up, nailing it the first time."

"It was amazing to watch," says Symcox "and I can't deny there's a buzz when you hear Paul McGann reading the lines you've written! We didn't really get to talk to the cast much." However, Cornell stresses that "I think our villain, as played by Stephen Perring, is fantastic; he brings many shades of light and dark to the role. Grayle being an immortal, he's very different depending on when the Doctor meets him, and Perring kept all of those different levels working, in a script recorded out of order, rather than hamming it up. Gary's very good at directing actors, and Perring responded magnificently."

Perring has already been heard as one treacherous character in a *Doctor Who* audio: he was High Priest Horemshep in *The Eye of the Scorpion*. The remaining cast will also mostly be familiar to anyone following the season: Robert Curbishley, Lennox Greaves and Sue Wallace all had roles in *The Chimes of Midnight*. This time, Wallace and Greaves – another real-life couple – get to play an English King and Queen: Lennox also acted in Cornell's *Shadow of the Scourge* and the story on **DWM** 300's cover CD, *Last of the Titans*.

Holy Grayle! Stephen Perring, Justine Mitchell, Robert Curbishley, India Fisher and Stephen Fewell do the Time Warp. © Big Finish

Cornell has recently announced that he's retired from *Doctor Who*. What perspective does he have on co-writing *Seasons of Fear*, and how representative of his contributions to the series might it be? "We're not planning to work together again, because Caroline's aims are ecclesiastical – and I've retired," he confirms. "But she gives the story a very different flavour, and I'm pleased we did work together. I think the story's just me saying thanks to Terrance Dicks for all his straightforward storytelling and love of the programme. This is me celebrating *Doctor Who*, without irony or mockery, and having a good time with it. *Seasons* doesn't try to be too dark and horrifying, nor too light and frothy. It's just *Doctor Who*. Which I think is the best note to say goodbye to this lovely, enthusiastic audience on."

Mark Wyman

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

MARCH

Saturday 9
TV Doctor Who: The Mind of Evil by Don Houghton [Third Doctor & Jo] UK Gold

Sunday 10
TV Doctor Who: The Claws of Axos by Bob Baker and Dave Martin [Third Doctor & Jo] UK Gold

Saturday 16
TV Doctor Who: Colony in Space by Malcolm Hulke [Third Doctor & Jo] UK Gold

Sunday 17
TV Doctor Who: The Daemons by Guy Leopold [Third Doctor & Jo] UK Gold

Saturday 23
TV Doctor Who: Day of the Daleks by Louis Marks [Third Doctor & Jo] UK Gold

Sunday 24
TV Doctor Who: The Curse of Peladon by Brian Hayles [Third Doctor & Jo] UK Gold

Monday 25
Audio drama Doctor Who: Seasons of Fear by Paul Cornell & Caroline Symcox [Eighth Doctor & Charley] Big Finish

Saturday 30
TV Doctor Who: The Sea Devils by Malcolm Hulke [Third Doctor & Jo] UK Gold

Sunday 31
TV Doctor Who: The Mutants by Bob Baker & Dave Martin [Third Doctor & Jo] UK Gold

March tbc
Novella Doctor Who: Citadel of Dreams by Dave Stone [Seventh Doctor & Ace] Telos Publishing £10/£25

APRIL

Thursday 4
DWM 316 on sale

Saturday 6
TV Doctor Who: The Time Monster by Robert Sloman [Third Doctor & Jo] UK Gold

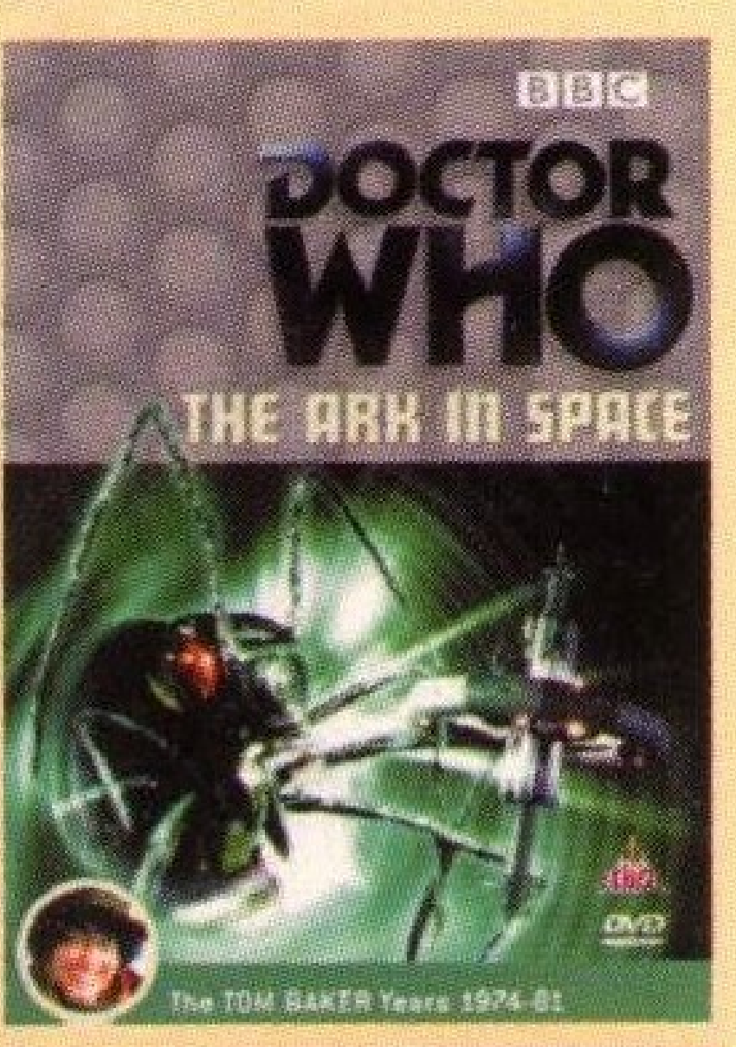
Sunday 7
TV Doctor Who: The Three Doctors by Bob Baker & Dave Martin [Third Doctor & Jo] UK Gold

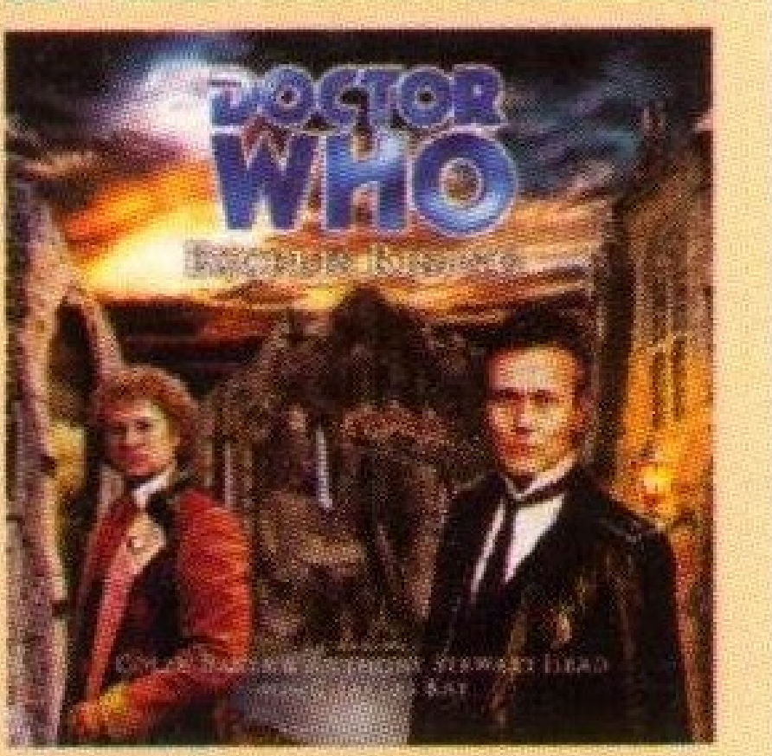
Monday 8
DVD Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor, Sarah & Harry] BBC Video

Novel Doctor Who: Amorality Tale by David Bishop [Third Doctor & Sarah] BBC Books

Novel Doctor Who: Trading Futures by Lance Parkin [Eighth Doctor, Fitz & Anji] BBC Books

Audio drama Doctor Who: Excelis Rising by David A McIntee [Sixth Doctor] Big Finish





Saturday 13
TV Doctor Who: Carnival of Monsters by Robert Holmes [Third Doctor & Jo] UK Gold

Sunday 14
TV Doctor Who: Frontier in Space by Malcolm Hulke [Third Doctor & Jo] UK Gold

Saturday 20
TV Doctor Who: Planet of the Daleks by Terry Nation [Third Doctor & Jo] UK Gold

Sunday 21
TV Doctor Who: The Green Death by Robert Sloman [Third Doctor & Jo] UK Gold

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

Amorality Tale

a novel by **David Bishop**

BBC
DOCTOR WHO
AMORALITY TALE
DAVID BISHOP

Published 8 April
Featuring The Third Doctor and Sarah
Enemies East End gangsters, vicious teenage street gangs, and something far more terrifying ...
Setting Shoreditch, East London, December 1952
You'll like this if you like ... *The Long Good Friday*, *The Mission*, *Get Carter*
Watch out for The Doctor's shop – and the measures he'll take to protect it ...

Thousands of citizens of London were killed by smog in 1952, which astonishes Sarah Jane Smith almost as much as the realisation that the Doctor was there at the time. Neither she nor he believe these two facts to be unconnected – but what on Earth was he doing there, in the company of the local gangsters?

"When I emigrated to Britain in 1990," says New Zealander David Bishop, "my first job was in Shoreditch, and I often walked past St Luke's Church. When I was deciding where in London to set this story, I realised it would be a perfect fit. The story was inspired by a real incident – thousands of Londoners died in December 1952, when smog enveloped the city. That's on a scale with the Bhopal disaster or other great tragedies of our time, yet it's hardly remembered only 50 years later!"

Some readers might have forgotten that this isn't exactly Bishop's *Doctor Who* début. His previous, semi–pseudonymous thriller *Who Killed Kennedy* having been published in the mid–1990s. "I didn't intend such a long gap," he says, "but just after I finished it, I became editor of 2000 AD. That took all my creative energy. I was working 10 or 12 hours a day and by the time I got home, the last thing I wanted to do was anything creative!"

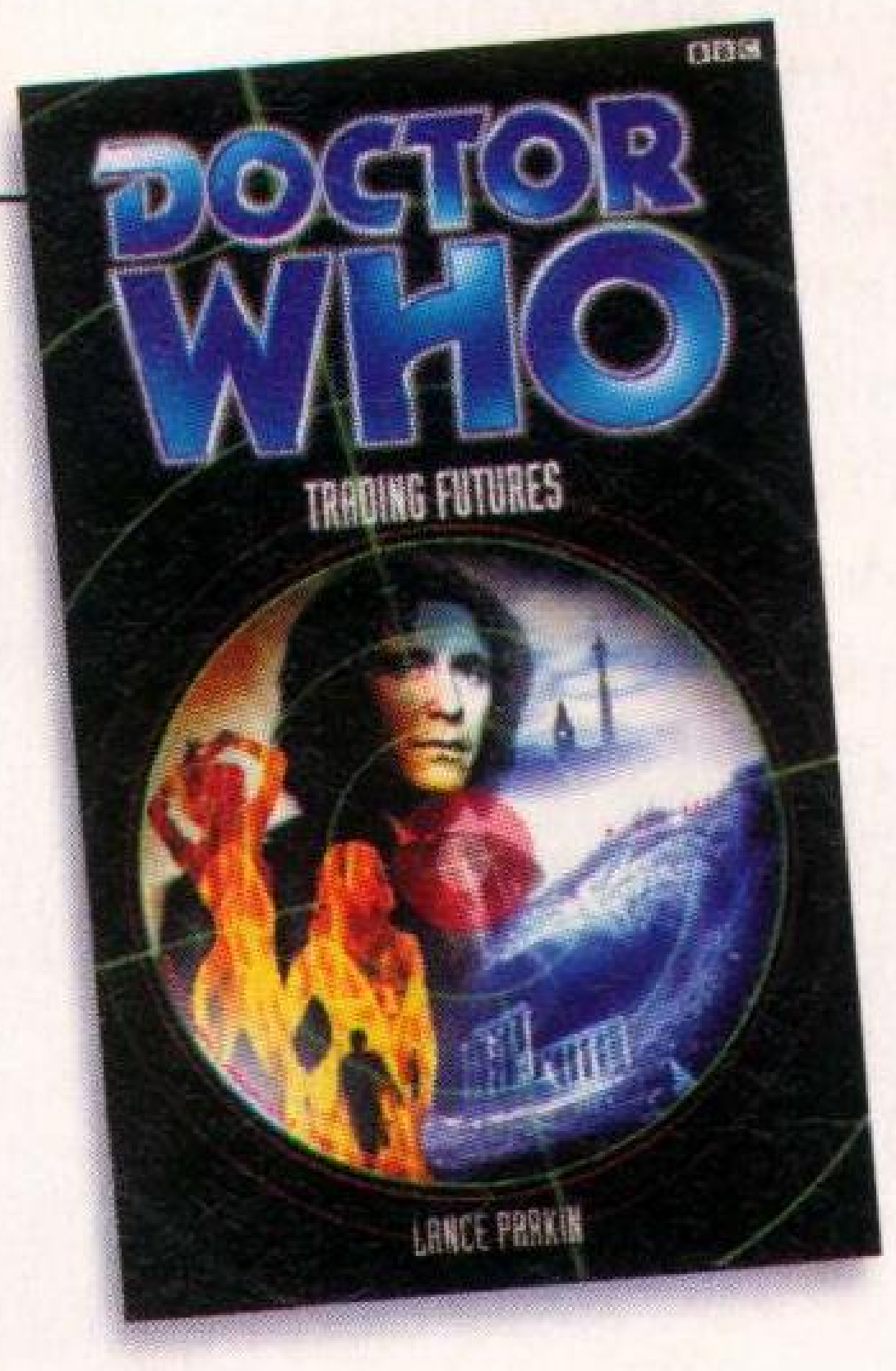
Bishop has since gone freelance, giving him back the time to devise his own stories – which is where *Amorality Tale* comes in ... "*Who Killed Kennedy* didn't fit into any categories – it usually gets filed under 'Miscellaneous' and forgotten about. I've read that it's considered 'radical', which surprises me. I guess not many *Doctor Who* novels kill a companion, use a first person narrative and hardly feature the Doctor! With *Amorality Tale*, I wanted to write a *Doctor Who* story that could be read and enjoyed on its own merits, without knowledge of previous adventures – no baggage, no crutches. And this may sound like an oxymoron, but I guess it's a 'modern historical'. It reminds me of stories like *The Aztecs*, where the crew would take up residence in Earth's past. *Amorality Tale* may be set only 50 years ago, but the East End of 1952 is still a world far removed from the reality of today."

Incredibly, this is the first original novel to feature the Third Doctor and Sarah exclusively – was that a reason for choosing to use them? "Ignorance really is bliss!" Bishop confesses. "I didn't realise that they were a rare combination, but maybe that gave my proposal an edge. I chose them because in her early TV appearances, Sarah was very feisty and forthright, which made her ideal to highlight the differences from life in 1952. And Season Eleven has a mournful quality – the cosy UNIT era is fast becoming a thing of the past, the Doctor is spending more time in other places, Mike Yates is in disgrace, Jo has gone, and even the Master is conspicuous by his absence. And the Doctor almost dies in *The Monster of Peladon*, so I set it between that and *Planet of the Spiders*, hoping to echo events around it." And was Bishop in any way concerned about deploying recognisable East End gangster archetypes? Not a bit of it – he believes their very humanity amplifies their crimes: "I wanted the book to be as real as possible. The more realistic, the harder it will hit home when somebody does something repugnant. Let's face it – in *Genesis of the Daleks*, Davros is far more chilling than his creations, because he still has a vestige of his humanity left ..." DAVID DARLINGTON

Why would the Doctor associate with gangsters ?

Trading Futures

a novel by **Lance Parkin**



Published 8 April
Featuring The Eighth Doctor, Fitz and Anji
Enemies Time-travelling dealers in ... well, time-travel
Setting Earth – the EuroZone, 20 minutes into the future
You'll like this if you like ... James Bond, *Interference*, *The Long Dark Tea–Time of the Soul*, *Star Trek: A Taste of Armageddon*
Watch out for The Doctor's sudden despatch from a meeting

Things have changed on Earth since Anji's time – there are, once again, two power blocs, fingers poised to annihilate one another. The more things change, though, the more they stay the same – particularly if you have a time machine to remould past and future in the image of the present. Impossible? You might think, but Anji's not convinced – and the Doctor is no longer certain of anything ...

From the title onward, *Trading Futures* is Anji Kapoor's story – isn't it? "Sort of," concedes Lance Parkin. "A few of my fellow authors seem to have the idea that because Anji worked in an office and enjoyed her job, she was a freak who it would be impossible for anyone to identify with. But I think, as someone who left university to go into a graduate job, she was in the same position as many of the readers. I think she's a great character, and I very consciously kept her centre stage. For me, she passes the 'pub test' – I'd avoid Fitz or Sam if they were sitting in the pub, but I'd talk to Anji. A lot of my friends are like her – so I wanted to redress the balance."

Trading Futures addresses another imbalance is in being rather more of – for want of a better word – a 'romp' than we've seen in the range of late. Indeed, I don't recall Parkin's previous (and highly acclaimed) work being so easily digestible, although Parkin himself disputes this, insisting "all my books, even *Just War*, have had funny bits. *The Dying Days* was light-hearted, *Beige Planet Mars* was out-and-out comedy. But yes, this is a change of tone; I looked at last year's books and thought they were pretty much all great – *Tigers* and *City of the Dead* are as good as *Doctor Who* books get – but I thought that after rather dark, labyrinthine tales like *Henrietta Street* and *Dark Progeny*, people might fancy a change. So *Trading Futures* was deliberately written to be read in two-and-a-half hours – it's short, straightforward, fast–paced. It's an action movie, like *Charlie's Angels* or a Bond film. I'm calling it 'a James Bond book written by Philip K Dick' myself. I even asked for a James Bond style cover ... and I certainly got what I asked for!"

One thing *Trading Futures* does have in common with the rest of the ongoing BBC range, though, is a healthy disrespect for *Doctor Who* history – fictionally or otherwise. As Parkin notes, "Gallifrey has gone now, so the rules have changed. History can change, because there's no–one to stop it changing, apart from the Doctor. Although he doesn't quite realise it himself, he's the Universe's only line of defence, which really ups the stakes. There's no safety net, no recourse to some old bit of continuity to save the day ... so I tried to write a book that ignored the established 21st century stuff from the TV show. Although in the end, it fits in just fine ..." Just before *The Enemy of the World*, for those keen to check up. "And if people are inclined to, they could speculate that the two power blocs in *Warriors of the Deep* are the US and EZ."

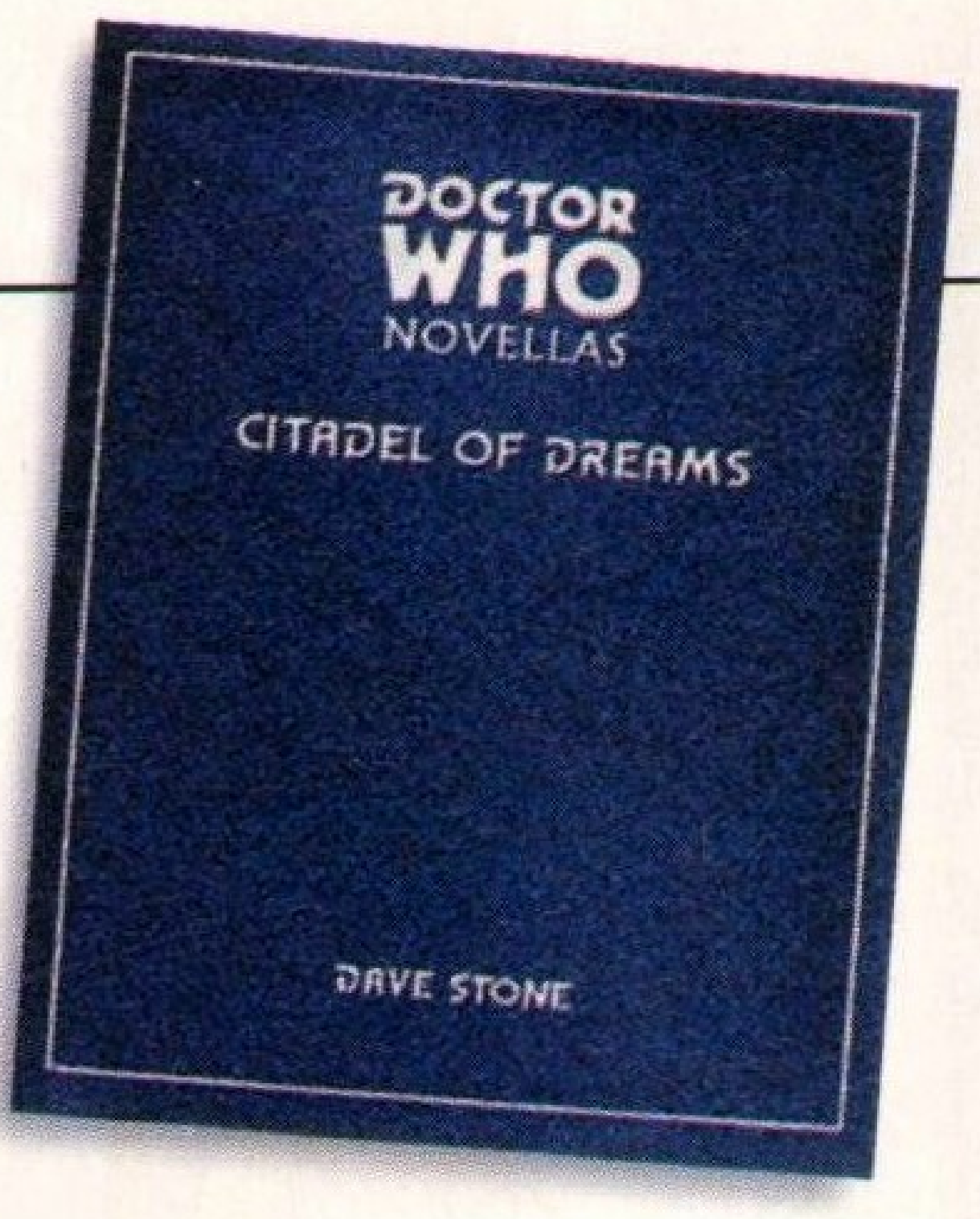
Is it now possible to remould the past and future?

Perhaps unexpectedly for such an established, lauded writer, Parkin has actually increased his *Doctor Who* output of late. Will this continue? "Other writers have had the courage to admit they've said all they're going to with *Doctor Who* and moved on. I took two years off after *The Infinity Doctors*, and came back because I still felt there were things I wanted to say. The moment it becomes just another pay cheque, I'll step aside ..."

DAVID DARLINGTON

Citadel of Dreams

a novella by **Dave Stone**



Each night, Joey Quine dreams that his City, Hokesh, is under attack from wild animals from beyond the walls. He might have no love for the decaying City, but it's all he has – surviving the day is difficult enough without having to endure nigh terrors. What is the significance of this dream? Perhaps Joey would do well to ask the young woman he met there, who has come to life during the day, claiming to be called 'Ace' ...

After the novelty of having Kim Newman to kick things off, Telos have entrusted the second in their novella series to the dependably iconoclastic Dave Stone. How did he get involved? "The usual way, really," he confesses. "Hear that somebody's doing something, propose a story for it. Simple as that! If everyone knew how simple it was, they'd all be doing it – and where would that leave me?" Quite.

Who is the strange woman claiming to be called 'Ace'?

So, after several novels, was it a wrench to adjust to the conciseness of a novella? "No, it's the length I'm happiest with. Lengthwise, and in terms of the number of story elements, a novella's similar to the comics I've scripted and the audios I'm working on. You write to the length – it's the difference between writing for publication and writing something complete, in and of itself, and only then thinking about how it might be published. I'm a craftsman, exercising skills to order – I'm not, and never have been, any kind of artist."

Since *Time and Relative* was effectively a 'pilot' for the range, Stone's *Citadel of Dreams* may better establish the pattern of what's to come. Perhaps success with this book will indicate a healthy future for the range – had that thought occurred to Stone? "It has now. Thanks a lot." Oops. "I was worried that I was following a guy who could wipe the floor with me, and everybody I know, both as a writer and a critic..." Did Stone deliberately set out to establish a contrast with Newman's story, then? "It was as simple as knowing that the colours on the cover would be reversed from those of *Time and Relative*, conjuring up basic elements that would be appropriate to that, and then finding that they came together in a kind of anti-matter twin of that book. In one sense diametrically opposed, in another containing pronounced and fundamental similarities. There's a certain degree of instinct involved ..."

Why did Stone choose the Seventh Doctor and Ace team? "It felt right. Kim's book is set just before the start of the TV show, so I wanted to set mine just after the end, between *Survival* and the first *New Adventure* – again, that anti-matter twin thing! Besides, I love the Cartmel Doctor, particularly his relationship with Ace."

Perhaps to emphasise the debt owed by *Citadel of Dreams* to the later TV shows, Cartmel himself provides the foreword to the novella, in which he indicates his awareness of many of the author's influences. "I know he had to be nice," Stone concludes, "but it is great when someone gets what you're trying to do." DAVID DARLINGTON

Published March
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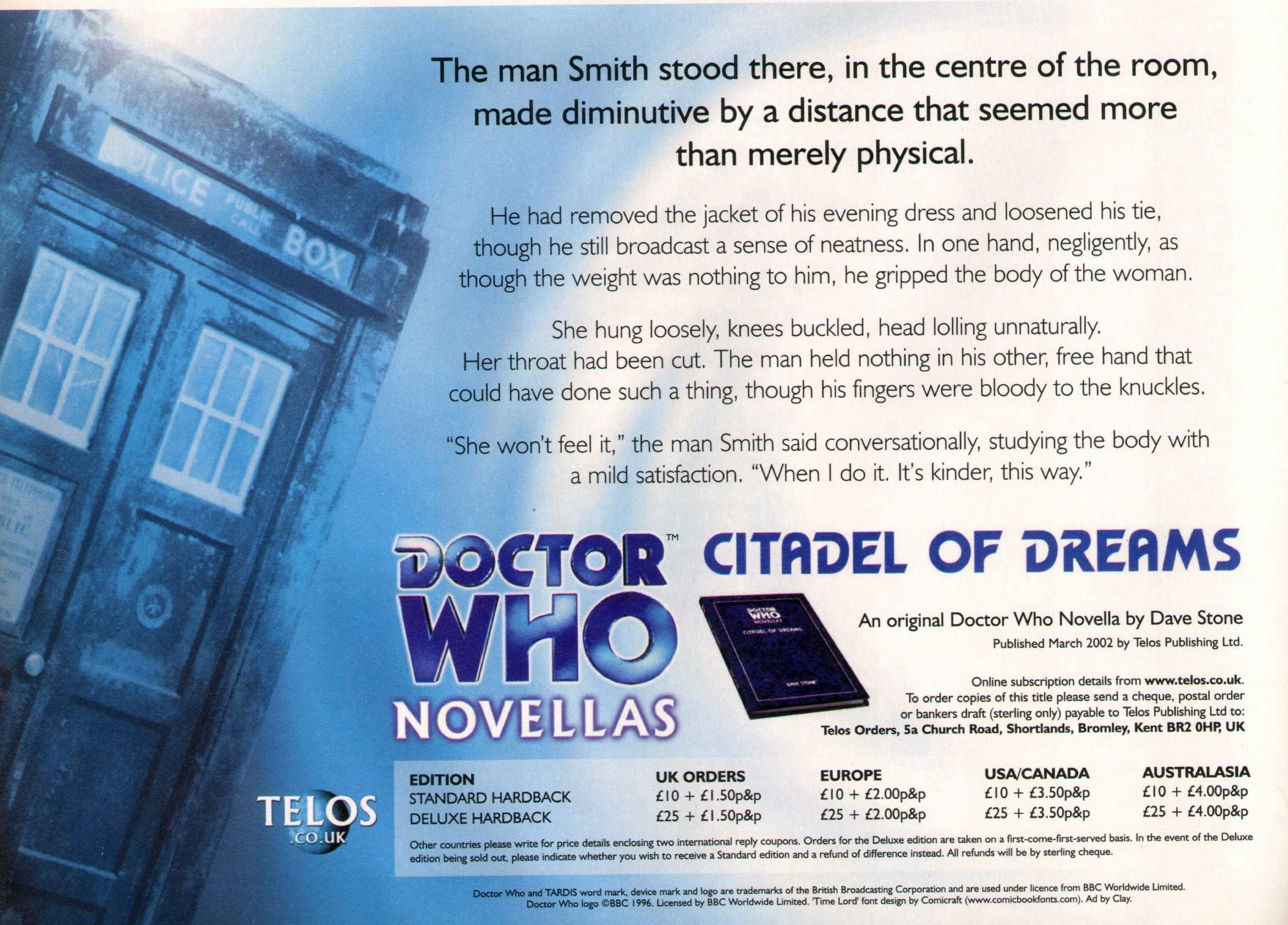
Enemies Joey Quine? Sloater? Jack of the Pelt? One of those ...
Setting A faded alien city – formerly known as Hokesh
You'll like this if you like ... Mervyn Peake, Gene Wolfe, Stephen King
Watch out for The stranger called 'Smith'. He might be dangerous ...



The man Smith stood there, in the centre of the room, made diminutive by a distance that seemed more than merely physical.

He had removed the jacket of his evening dress and loosened his tie, though he still broadcast a sense of neatness. In one hand, negligently, as though the weight was nothing to him, he gripped the body of the woman.

She hung loosely, knees buckled, head lolling unnaturally. Her throat had been cut. The man held nothing in his other, free hand that could have done such a thing, though his fingers were bloody to the knuckles.

"She won't feel it," the man Smith said conversationally, studying the body with a mild satisfaction. "When I do it. It's kinder, this way."

DOCTOR™ WHO NOVELLAS

CITADEL OF DREAMS

An original Doctor Who Novella by Dave Stone
Published March 2002 by Telos Publishing Ltd.

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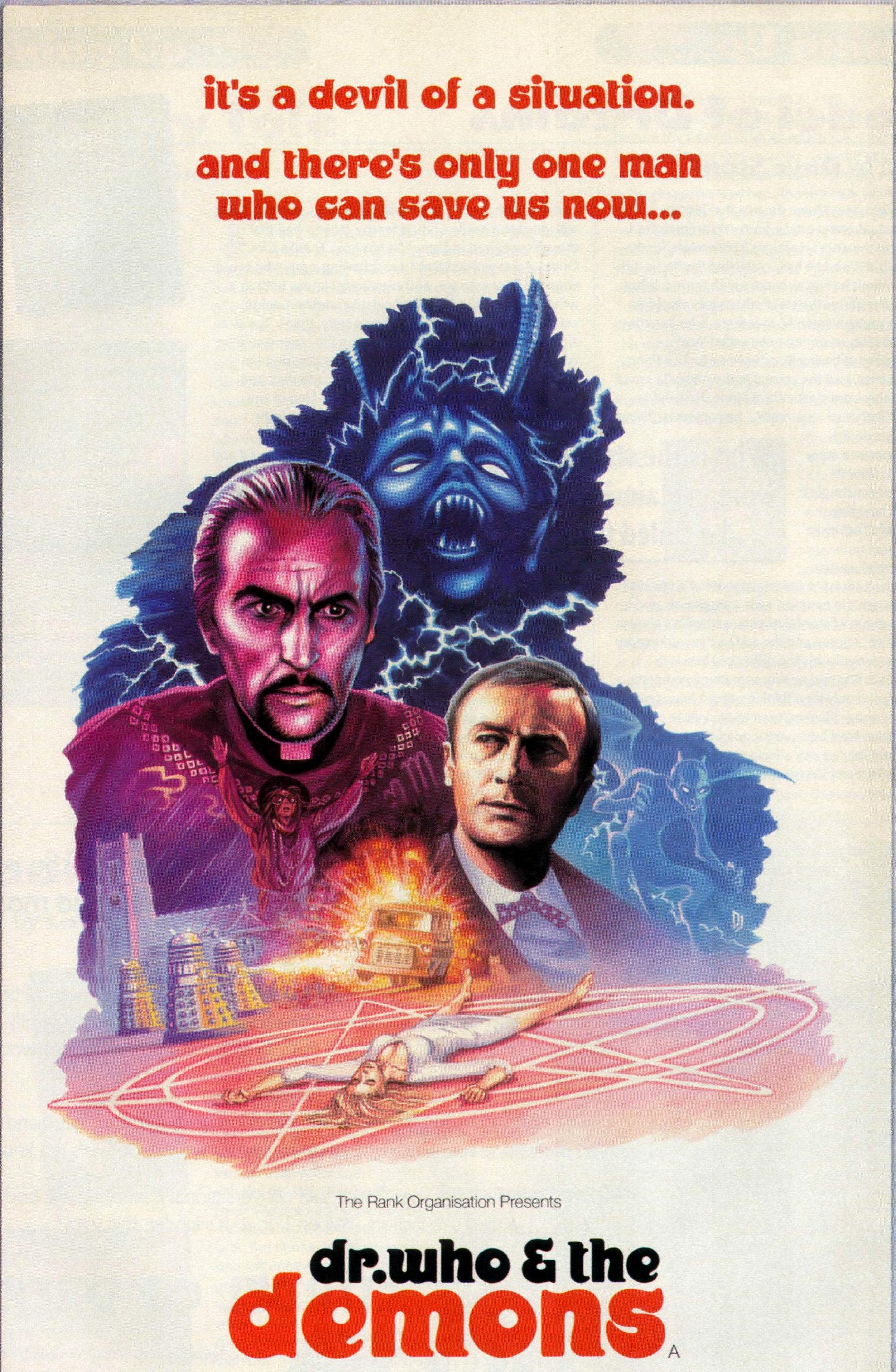

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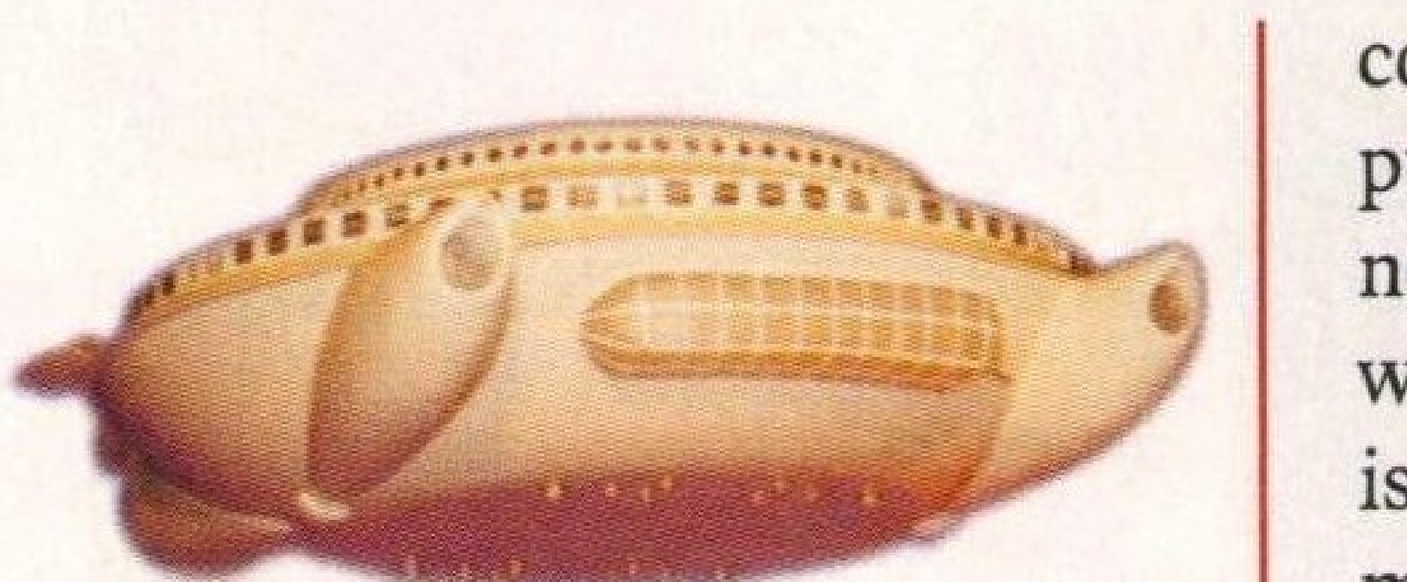
SCREEN TEST U

A NEW *DOCTOR WHO* MOVIE! COR, THAT'D BE GOOD, WOULDN'T IT? *WOULDN'T* IT? IN THE FIRST OF A TWO-PART FEATURE, SIMON GUERRIER EXAMINES THE SHOW'S PREVIOUS BIG SCREEN DABBLINGS. AND FRETS, FRANKLY ...



Too broad and too deep for the small screen? Hardly. For years, the official statement from the BBC has been the same: *Doctor Who* is not being made on television because it's 'being developed as a film'. Anthony Hopkins is hotly tipped to play the new Doctor Who! Pamela Anderson will join him in the TARDIS! The script could well be written by Russell T Davies! And the special effects will rival Hollywood!

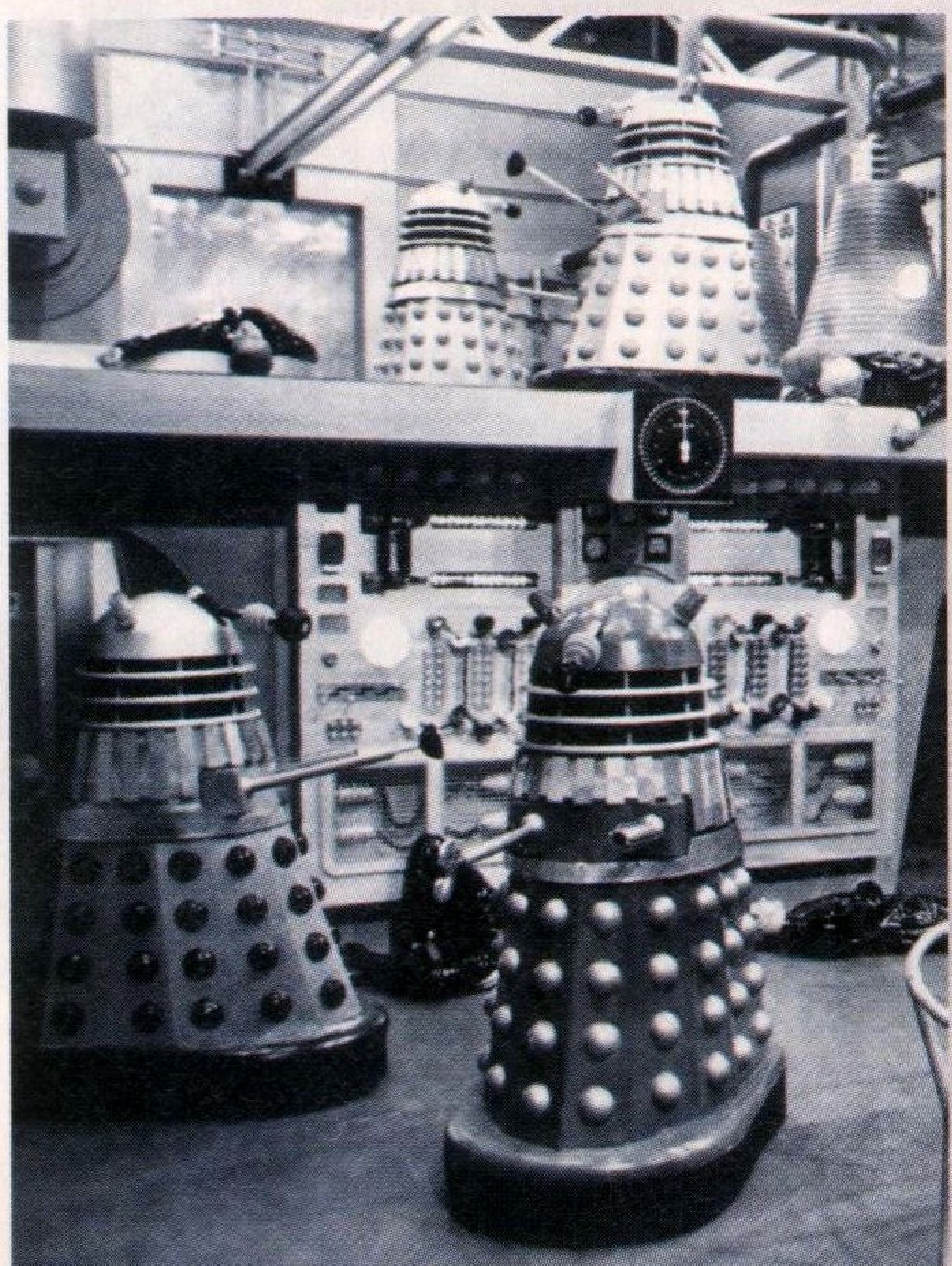
So, why the fuss? What does a film do, and why would you want to inflict that on a sweet little television programme like *Doctor Who*?

For one thing, a film is more of an 'event' than a standard television programme. Television channels fill the schedules on public holidays with films as a special treat for the viewers, something 'better' than everyday programming. Films are right up there with new episodes of *Only Fools and Horses* and extra-length, especially angsty editions of *EastEnders* as far as Christmas highlights are concerned. Films are something to get excited about. They're more glamorous. They tell a big story and, more often than not, they need a big budget to tell it. Films are, let's face it, still perceived as something rather exciting.

So, if the BBC want to reintroduce *Doctor Who* in a high-profile way, reminding the general public of what they've been missing all these years, it's only natural that they'd rather bring it back as a film than a television show, right? Even if that film is a 'television movie', it's still more 'exciting', more of a 'special event' than a single installment of a serial. In fact, many television drama shows begin with a feature-length pilot to draw in an audience and get them to commit to the continuing series. Making a film version of a television show means money: more money for location filming than a budget for television drama can offer, more money for effects, more money for casting, more money for everything.

FILMS ARE SOMETHING TO GET EXCITED ABOUT. THEY'RE BIG AND THEY'RE GLAMOROUS.

You'd think, then, that a film would automatically be better and more successful. The TV series writ large. But is *Doctor Who* really suited to the big screen? The show has been there before, of course: there were two films released in the cinema by Aaru in the mid 1960s. There have also been two feature-length special television films: a 90-minute anniversary special, *The Five Doctors*, in 1983 and a television movie in 1996 starring Paul McGann. *The Five Doctors* is a special case, though – made by the same production team as produced the television series, in a gap between seasons, and following a season that had been four episodes short. Many fans lump it in with Season Twenty anyway, rather than seeing it as a stand-alone project. They view it as a four-parter that's had its cliffhangers removed.



Daleks: on the big screen! In, er, black and white!

And that's just four films out of no end of could-have-beens. There had been hopes for a third Dalek movie in the late 1960s; Tom Baker was involved in trying to make *Doctor Who Meets Scratchman* during the 1970s; and the 1980s and 1990s seemed rife with aborted projects. So many, in fact, that Jean-Marc Lofficier even wrote a programme guide about them!

But for a show that ran for so many years on TV, four(ish) films isn't that fantastic a track record. And it's a shame, because the television series proved massively successful. It may have been taken off the air in 1989 for low ratings and perceived lack of public interest, yet today it continues to be held in fond regard by the general public. It is featured in the top tens of no end of nostalgia shows and makes front page news whenever a new candidate for the role of the Doctor is proposed. And anyway, you're reading the official magazine, so of course you know the show's super.

But not the films, it seems. "A lot of people forget that there have been two movies," said Roberta Tovey, the film incarnation of Susan, in a 1993 interview. And "Paul McGann doesn't count" was the decree of Vince, the *Doctor Who* fan in hit Channel 4 drama *Queer as Folk*. Published critiques of *Doctor Who*, both professional and semi-professional, pretty much ignore the films altogether. According to the 2001 *Radio Times Guide to Science Fiction*, the first Dalek movie lacks the "bite and inventiveness that set the landmark series apart." Why? Why couldn't the Dalek films achieve the same lasting success as the television series? Yes, the films have their fans, but not fans with the same kind of lifetime commitment that the television version managed. Surely there are some lessons that can be learned?

It must be said, adapting any format to film is contentious. And 'adapting' is the important word here. You couldn't just take a successful TV story – Pertwee favourite *The Dæmons*, say – re-film the original script and and stick it on at your local multiplex. There would be a million-and-one cuts to make, actors to cast and factors to 're-imagine' (to begrudgingly use modern parlance). Oh, and you'd have to bung the Daleks in it, of course.

Recently, two different series of best-selling novels made the leap to the big screen. There is some argument about whether *The Fellowship of the Ring* and *Harry Potter and the Philosopher's Stone* are as dynamic, rich and epic an experience as the books that inspired them. What can't be argued is how successful the films have proven. Adaptation of a story from one format to another is always going to mean things get changed. Sometimes for practical reasons (*The Fellowship of the Ring* would have been an even longer film if they'd included the character of Tom Bombadil from the book), and sometimes just as a matter of personal judgement (Tom Bombadil's a rubbish character anyway!).

The first two *Doctor Who* movies, *Dr Who and the Daleks* (1965) and *Daleks – Invasion Earth 2150 AD* (1966), are adaptations of two of the most influential serials from the early days of the television show. The Daleks secured the longevity of *Doctor Who*, and they massively influenced the direction the show would take. It soon put away its educational aspirations, and concentrated on the Doctor helping gangs of rebels to fight off invading monsters. The films were released at a time of 'Dalekmania', and were just part of a massive marketing exploitation of the robot monsters' popularity. They remain such an integral part of the show that any *Doctor Who* film simply *has* to include them: Terrance Dicks insisted they got a cameo in *The Five Doctors*, and Philip Segal had them (out-of-shot, admittedly) at the start of the TV Movie. *Doctor Who Meets Scratchman* was set to be a gripping tale about Vincent Price and an army of killer scarecrows terrorising the English countryside [see **DWM 296**], but the production team still sought a deal with Terry Nation to get the Daleks in the picture. Perhaps they'd have been running the pub?

Dr Who & the Demons (UK, 1973) : Daryl Joyce

Beautiful sets, beautiful people: Skaro and its inhabitants, suitably spruced-up for their Technicolor début in *Dr Who and the Daleks*.

The 1960s Dalek films were part of a tradition in British cinema at the time. The British film industry had been losing audiences because of competition from television, and the adaptations of the Dalek stories followed the success of Hammer's *The Quatermass X-periment*. This, too, was an adaptation of a BBC television serial, and had proved that exploiting the narratives that television had to offer was one way to draw the punters back to the big screen. And what the films do is very simple: they take a story that has been very successful on the small screen, and retell it in a way that could never be envisioned on anything but a big screen. From the trailer for *Dr Who and the Daleks* you can clearly see how, in the UK at least, the films pushed the idea of better, bigger, more exciting Daleks. "Now you can see them in colour on the big screen – closer than ever before," it proclaims. Indeed, the film's design is far more sumptuous than anything the BBC could have afforded. Skaro is bigger, bolder and brighter – nothing is left to the viewers' imaginations.

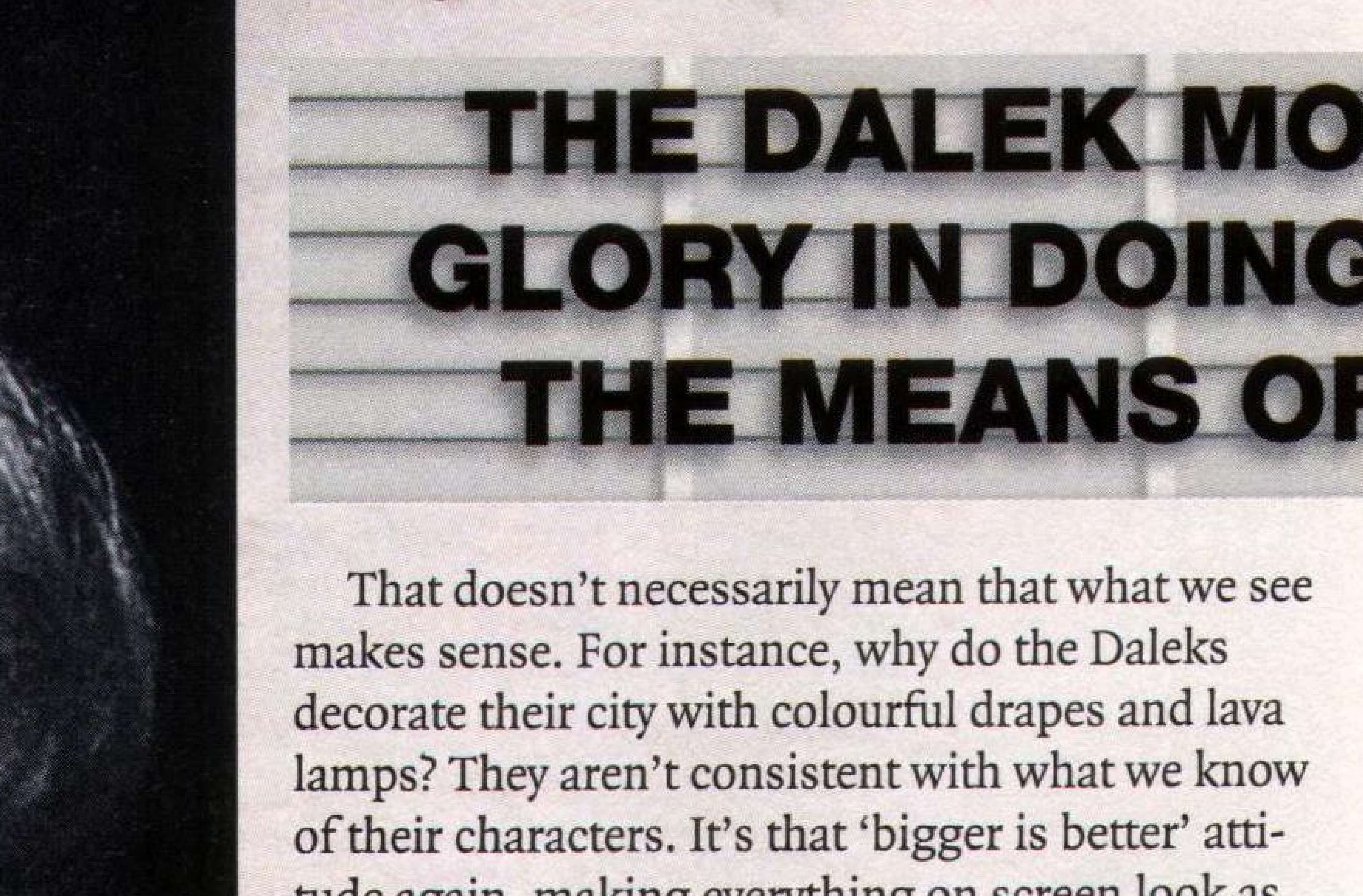
THE DALEK MOVIES POSITIVELY GLORY IN DOING THINGS BEYOND THE MEANS OF THE TV SHOW.

That doesn't necessarily mean that what we see makes sense. For instance, why do the Daleks decorate their city with colourful drapes and lava lamps? They aren't consistent with what we know of their characters. It's that 'bigger is better' attitude again, making everything on screen look as sumptuous as possible. On the flipside, there's no realism – no attempt to lend credibility to what's going on. It's got to be said that big budget effects sequences often get in the way of sense. Why do the events of the TV Movie happen? Why does the Master do what he does? Chiefly, it's to ensure there's a motorbike chase, plus a lot of time spent in the lavishly redecorated TARDIS. In *The Five Doctors*, the Cybermen are supposedly banned from the Death Zone because they 'play too well'. But is there one single shred of evidence of that on screen? No, they're there just as Raston Robot-fodder. Not that one could argue that the television series always made sense itself ...

Aaru's license from the Beeb meant the TARDIS could look like a police box and that they could use Ray Cusick's smashing designs for the Daleks; but the license didn't include the use of Peter Brachacki's TARDIS interior. As a result, the controls that Dr Who (that's the name of the character Peter Cushing plays) gets to push are wild and whizzy, but they're just not the same. The console is at the heart of Brachacki's design, the thinking being that one man could operate the controls if they were grouped around a central point. One man could arguably operate Dr Who's movie TARDIS, but he'd likely fall over a three-bar fire, get covered in mercury and throttle himself with wires if he had to do anything complicated! The console is such a recognisable constituent of the TARDIS that both *The Five Doctors* and the 1996 TV Movie follow their opening credits by lingering over a newly-refurbished and extra-specially spangly version. And as it happens, from the outset, both these later films also assume we know that the great big control room fits inside the little police box.

The Dalek films, you see, start the story again from scratch, explain everything as if it's entirely new. *Doctor Who* was less than two years old on television when the first of them was released, so the series had nothing like the established history that it does now. *The Five Doctors* and the TV Movie both feature past television Doctors to underline that they're a continuation of the old show, and Lofficier's *The Nth Doctor* guide includes notes on how most of the 1990s film proposals attempted to fit into – and expand upon – what had gone before. The Dalek films didn't rely on pre-knowledge of the television series to tell the story, even if they used it to market the film in the UK. The origins of the characters are retold, the adventure begun again. It's been made especially accessible to those who might have missed or never even heard of the programme. And it *isn't* the television programme. Very consciously, it does things differently.

For a kick-off, the two Dalek films eschew Ron Grainer's legendary theme tune. Both films use orchestral music, which is a much more recognisable and earthly sound than that which introduced the television show. The first film's slow, jazzy rhythm suggests mystery and anticipation, while *Daleks – Invasion Earth 2150AD* has a much more upbeat, exciting tempo, suggesting action and adventure. The second film also has a 'comic' but exciting pre-title sequence, which precipitates our involvement in the engaging score. Neither theme tune, however, has the alien and frightening quality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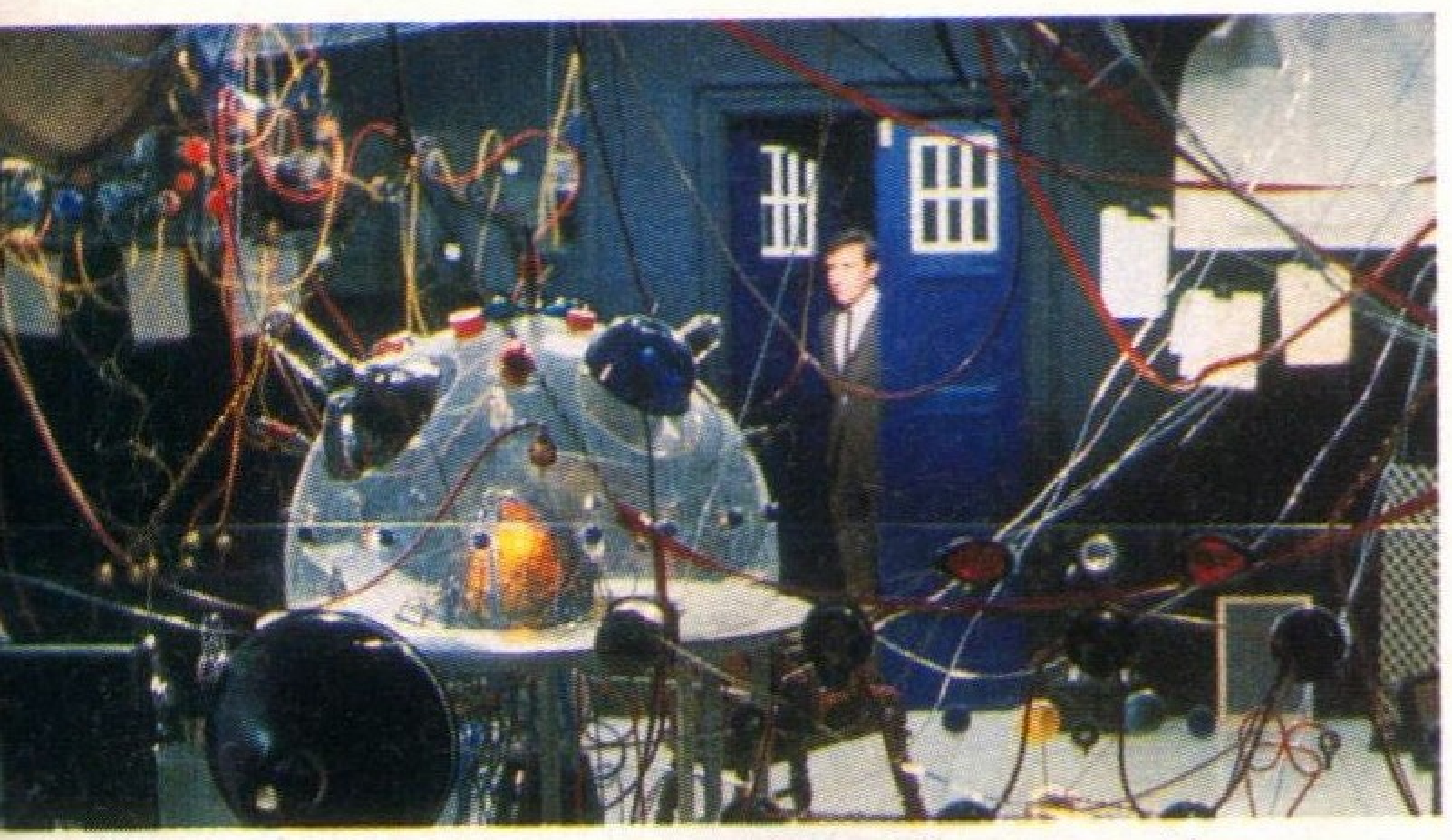
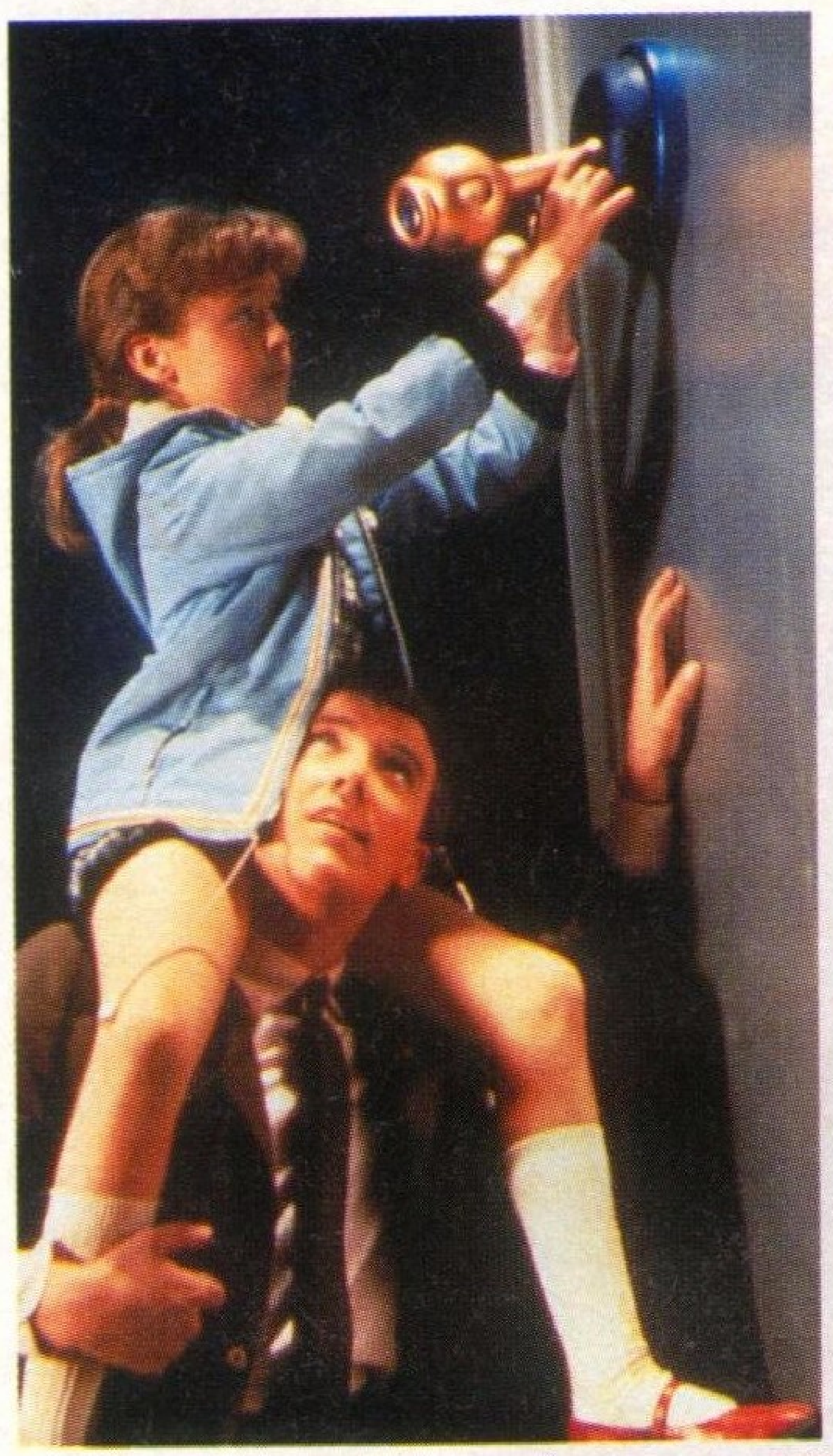


Dr Who's shed ... Sorry, I mean time and space machine.

of the television version. Interestingly, the TV Movie used Ron Grainer's original, but arranged it using orchestral, recognisable, 'earthly' instruments.

Right from the beginning, the Dalek films positively glory in doing things beyond the TV series' means. Colour television at the time was almost unheard of, but colour here is just one factor in the great sense of the spectacular which the films have. In *Dr Who and the Daleks*, there are breathtaking establishing shots of the strange landscape of Skaro; special effects allowing us to see alien mountains and alien moons. The second film prominently features a terrific Dalek ship – convincing model effects that outstrip the 'paper plate on a string' offered by the BBC.



Susie stops the Daleks snooping. You go girl!

But while the films may laud it over television's weaknesses, the authors of seminal academic work *Doctor Who: The Unfolding Text* argue that the television medium itself is essential to the early progress of *Doctor Who*. For one thing, in dialogue from the very first episode, television is used to explain the TARDIS' interior being bigger on the inside than it is on the outside. As the Doctor says, an enormous building fits into a sitting room when that building is shown on television. *The Unfolding Text* argues that, "television's own discourse of the world made intimate and instantaneous" is used to avoid the need for a "plausible scientific explanation."

The films don't use the televisual model, and bluff a "plausible scientific explanation" instead: "In electro-kinetic theory, space expands to accommodate the time necessary to encompass its dimensions." There is an equally silly explanation for the TARDIS in the second film. None of the explanations – including the television one – are really 'scientific' at all. But while the television series offers a simple parallel to explain away the conceit, the Dalek films legitimise their fantastic prop with technobabble. They use big words they think will wow the audience, just as they use big images and effects. Similarly, the TV Movie refers to the TARDIS 'cloaking device' – a technobabble quotation lifted directly from *Star Trek* .

But more importantly, reckons *The Unfolding Text*, when the series began, the television Doctor represented a new age of television drama. He's not a standard hero, whose values and code are obvious from the start; he's a strange and dangerous man of mystery. In the television episodes, there was time for dialogue, for characters to disagree and argue their course of action. The films do not have that luxury. In the television serials, the Daleks are opposed by a diverse range of characters: the Doctor and his companions, aided by assorted Thal, mutant and human representatives – despite the arguments and differences amongst these allies. In the films, the few who disagree with Dr Who are usually persuaded or conveniently die. The values he fights for are not discussed or debated on screen. He's not dangerous or mysterious and, as the *Sunday Telegraph* of the time put it, is "a pale shadow of the TV grouch."

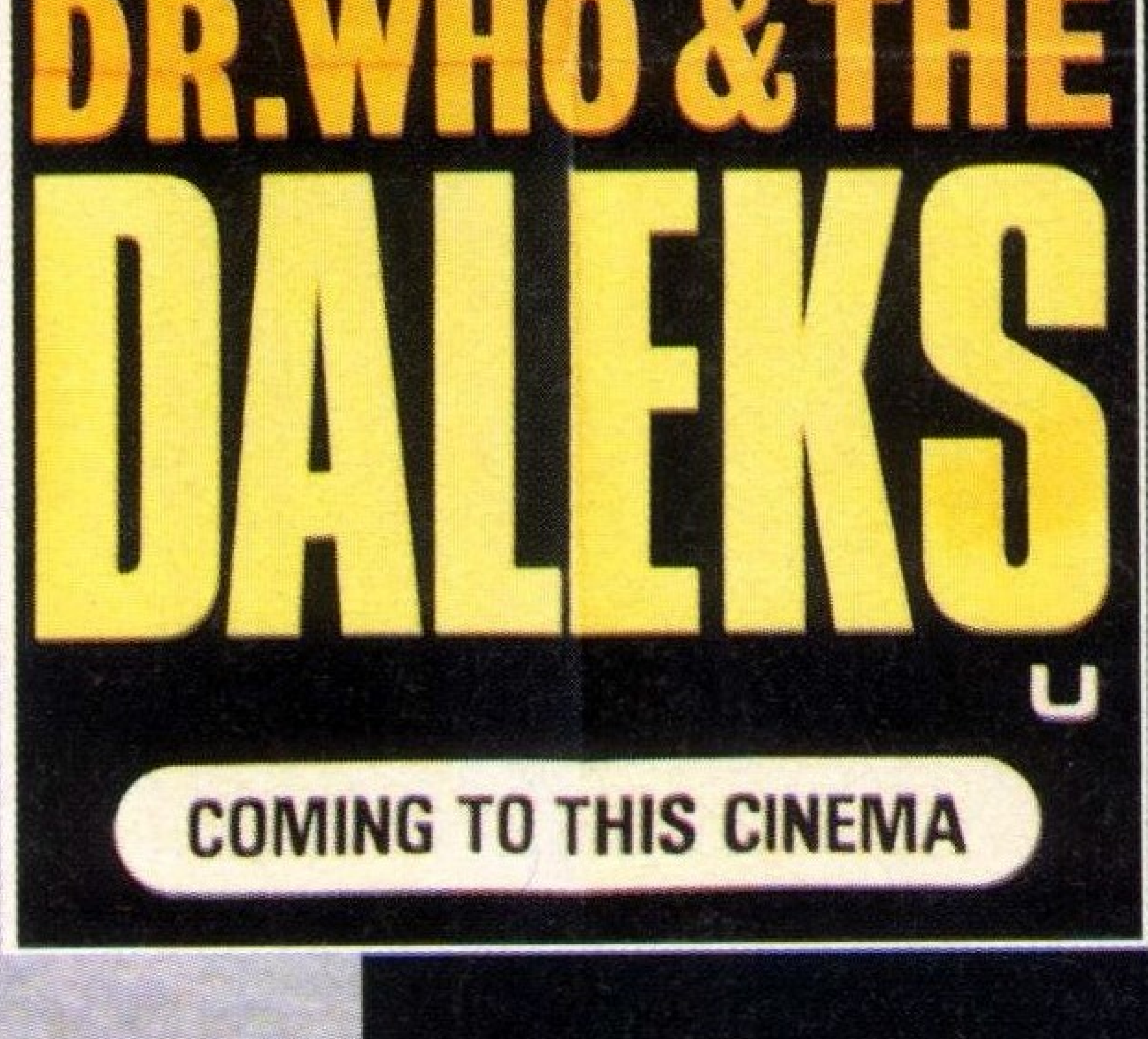
No, he's much more straightforward a hero, like *The Eagle*'s comic strip pilot of the future, Dan Dare. According to *The Unfolding Text*, the TV Doctor is "an alien, an outsider". Dare, meanwhile, was "always an insider, with the code of honour and refusal to lie that was the mark of the English ruling 'Public School' culture."

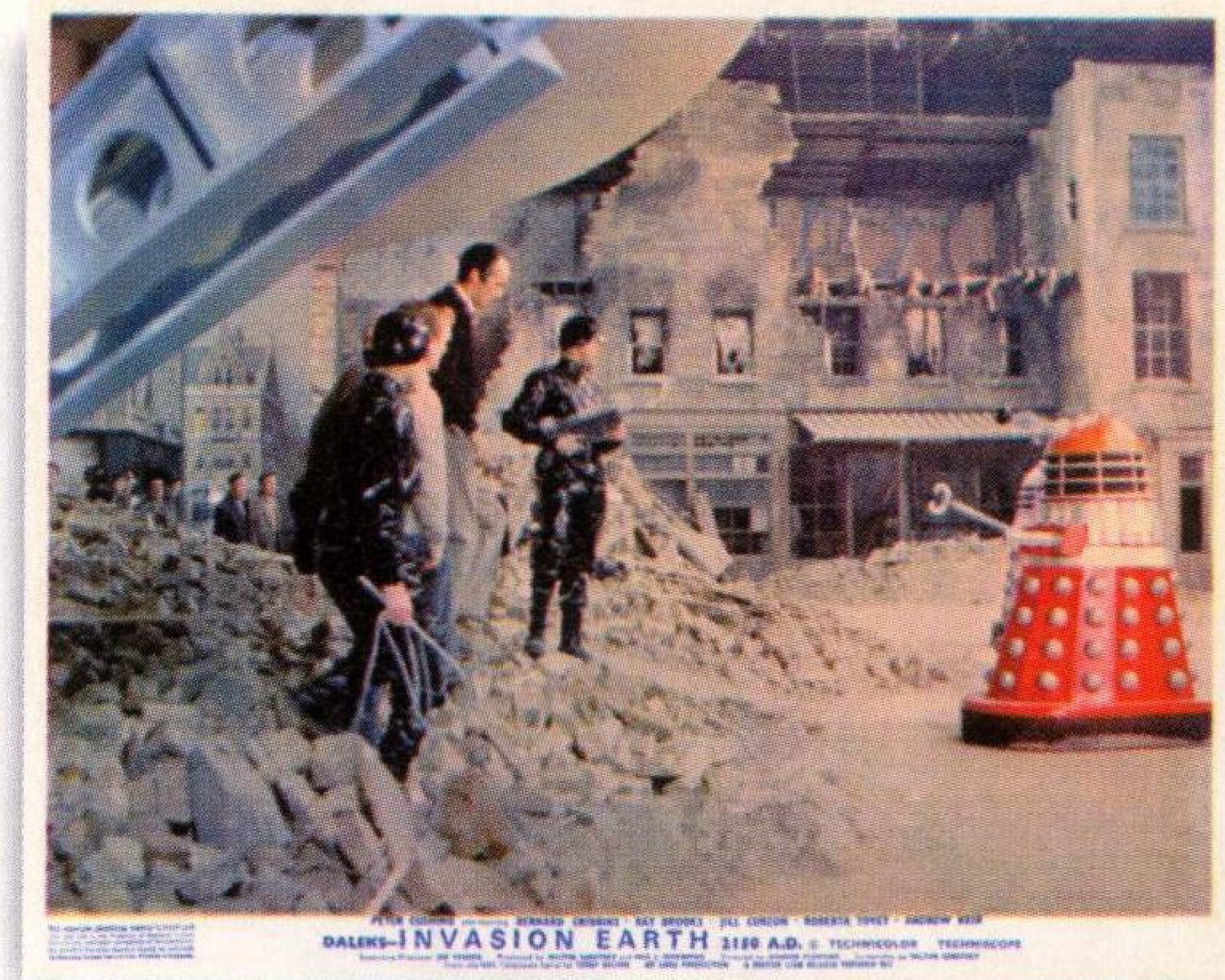
Whereas being an 'outsider' is what often drives the early TV episodes, 'respectability' is crucial to the ethos of the Dalek films. In the second film, Dr Who dutifully aids the policeman, Tom, by taking him back in time to avert a bank robbery we have already witnessed. It's all very amusing and heartwarming, I'm sure, but the television series never used the notion of time travel so glibly. The morality of changing history was always dealt with much more problematically – not least because if the Doctor can later travel back in time and change the way events occurred, there's never going to be any genuine sense of conflict in his adventures. Dr Who ignores such complex issues to assist the police and do his duty as a 'responsible citizen'.

The first film is all about maintaining a 'stiff upper lip'. The Thals must overcome fear of war and of the Daleks. Ian must overcome his cowardice. As Alan Barnes said back in **DWM**'s 1996 Spring Special, "it is [Ian's] only act of true bravery which causes the ultimate destruction of the Daleks."

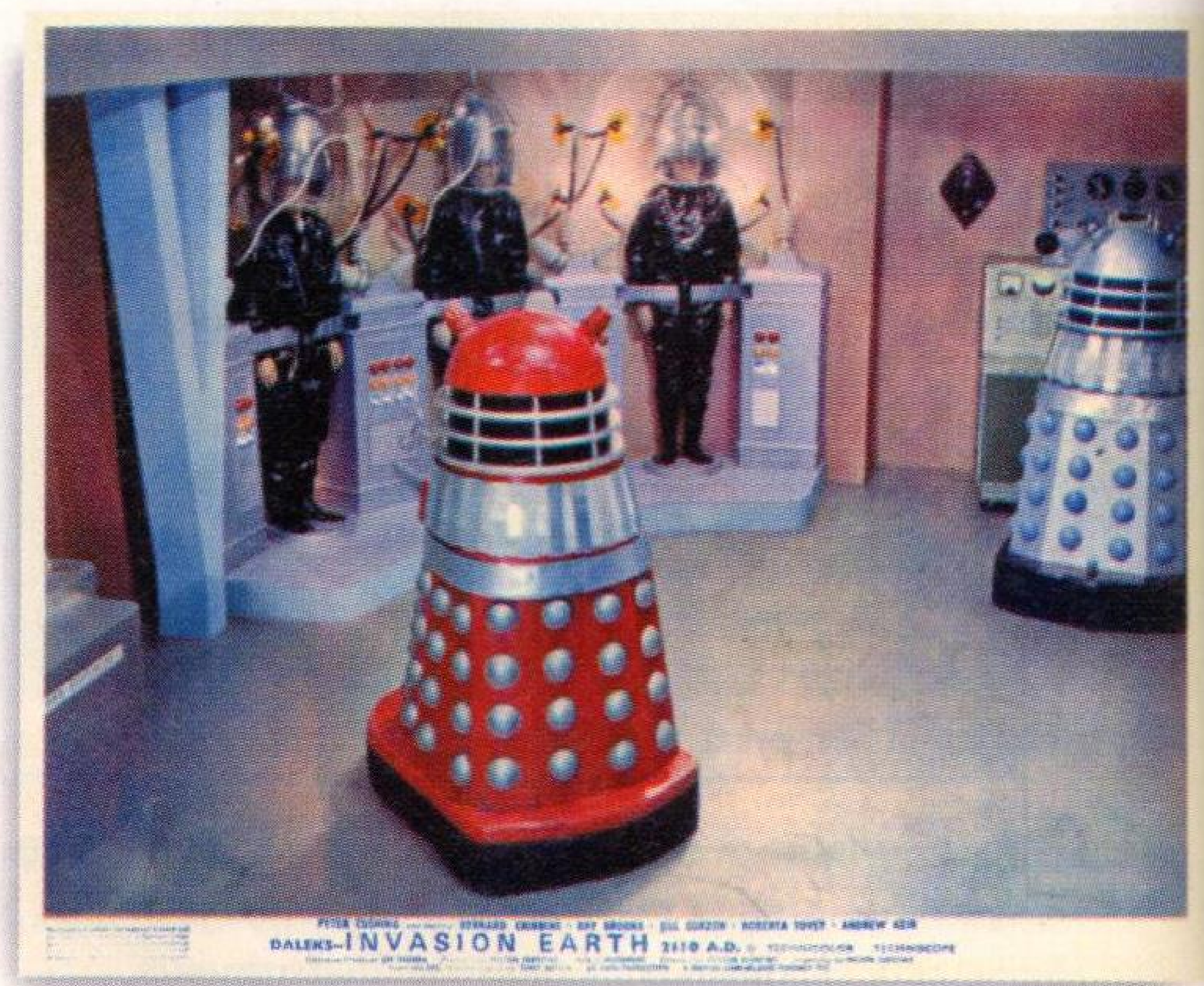
Actor Barrie Ingham, who played Alydon in *Dr Who and the Daleks*, recalls that *The Daily Worker* called the first film, "a rather Blimpish and militaristic sort of thing, in which pacifists were actually persuaded to become warlike." The dictionary definition of 'Blimpish' is "stupidly complacent and reactionary." The two films show the same rather naive and simplified attack on the un-British as can be seen in early British World War Two films. In his 1974 book, *Films and the Second World War*, Roger Manvell identifies films with the "unrealistic tendency to regard Hitler as an absurdity" until the full horrors of the war lead to pictures with "a far grimmer sense of actuality." As he goes on, "[The British] were determined, initially at least, to remain cultured and gentlemanly in the face of an enemy whom they despised as uncouth – not in fact a gentleman at all."

Certainly, the Daleks are demonised for their un-Britishness. They lack the gentlemanly credentials of Dr Who and his companions: they do not speak 'properly' (with the enunciated accents of the rest of





DALEKS–INVASION EARTH 2150 A.D.



the cast), and lack politeness. Ian's joke, "Excuse me, Mr Dalek, would you care to move onto this cape?" parodies their lack of manners. The Daleks are also voyeurs, watching their human captives and manipulating what they overhear. It's all *terribly* improper!

If the films change the Doctor's values and character, they also affect the reasons he stands against the Daleks; the oppositions being more clear cut. The Daleks are diametrically opposed to whatever values Dr Who (and his followers) represent: they are intolerant not tolerant, inhuman not human, scientific not natural (or agricultural), hierarchic not communitive, hard not soft, the 'new' not the 'old', unwelcoming not polite, collective not individual, hating not compassionate, paranoid not trusting.

It's worth making the point that one of the main reasons for the success and longevity of the Daleks is their simplicity. Without us getting too clever for ourselves, the academic Jonathan Bignell, in his book *Media Semiotics – An Introduction*, argues that "situation comedies exaggerate characters' social codes of behaviour so that they become excessive, inappropriate and therefore comic." The excitement that the Daleks conjure is something similar, except that their exaggerated behaviour makes the Daleks frightening, not funny; the identification of these traits connotes horror and fear. And yet, because the exaggerated traits are still recognisable traits, and ones that the audience can identify with, the Daleks' terror is memorable and effective. They may be simplistic, but we know why they do what they do.

On big screen and small, the Daleks are ciphers, rather than characters – but in the two Dalek films, so are all the other characters. The television show quickly learned that Daleks are boring conversationalists, so gave other characters interesting lines. Humans working for the Daleks, or with the Daleks, or who created the Daleks in the first place, have the vocal range to argue the ethics of their position. But in the films, everyone's a cipher. None of the characters are interesting, they're all bland stereotypes. We are offered very little as to what Dalek culture and life are actually like, but that's no different from what we can glean about the Thals, or human society in 2150 AD.

The Five Doctors: not your average big-budget movie photoshoot ... © BBC

There are very simple and basic parameters to the cultures we are shown in the films, and the landscapes are very small. There is occasional reference to other places, but really we see very little of these future worlds, this despite the number of special effect 'glass shots' and other wizardry to show off the alien landscapes. In the first film, we see only Dr Who's contemporary house, and then the area within and surrounding the Dalek City. In the second, we have a contemporary London street, and then London and Bedford of the 22nd Century.

A traditional, conservative, human *Eagle* reader, yesterday.

It's a very small, unrepresentative area. There is no interest in making the future worlds complex or layered in any way. Rather, the emphasis is on having exciting-looking locations for Dr Who and his friends to have their adventures in.

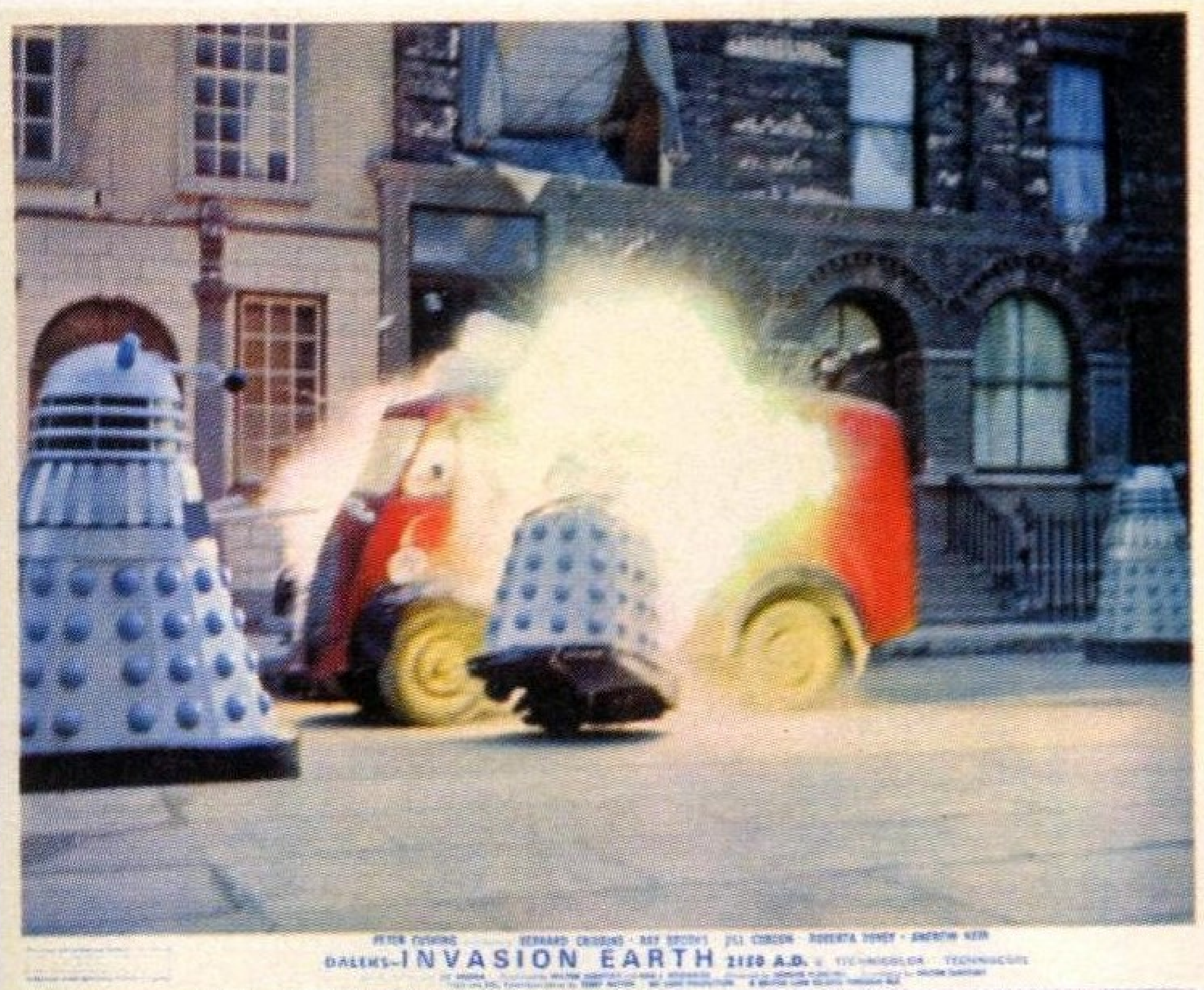
The only thing the Dalek films *do* want to tell us something about is Dr Who himself. The first film opens with Dr Who and his family sitting at home, reading quietly. He has a house, a very definite location. This is completely at odds with the perpetually wandering Doctor of the television series. In fact, it goes against the conscious effort to make the television Doctor 'different' – unfixed and dislocated. This was set up in the very first episode, when Susan's school teachers decide to investigate her home life. Not only does Dr Who have a fixed home in London (well, I'm assuming his house doesn't roll along on wheels), but he is also human. And, just to make him even less 'different' and more familiar, he has a larger family than he did on television: a second granddaughter and a niece. Dr Who is always very kind to his companions, whereas the television Doctor could be difficult and rude. In the TV series, even the Doctor's companions are quick to question his actions. In the films, though, Barbara and Ian no longer serve the purpose of "educating the Doctor to maturity and responsibility" as they do on television. If anything, the film Dr Who is the teacher, encouraging his granddaughter's scientific curiosity, and enabling Ian to overcome his fears. He is, unlike his television predecessor, 'respectable'. He is not difficult and unreadable, but charming and predictable. Alan Barnes summed him up perfectly in the aforementioned **DWM** Special: "He never behaves in a manner befitting anything less than a gentleman."

For all the preaching about good and evil we can identify in television *Doctor Who*, it is far more obvious in the films. Dr Who shares many of Dan Dare's polemic and assuring qualities. He is a traditional, conservative, human character, who takes us away on entertaining flights of fancy where the un-British are dealt with righteously and decisively. It is telling that our first sight of Dr Who has him happily reading *The Eagle*.

The television viewer is expected and encouraged to be 'active' in watching the Doctor's adventures; problematic and unpredictable characterisation means that he or she is often wrong-footed. The values and characters in the films, meanwhile, are simplistic, uncomplicated, black-and-white. We are, therefore, less involved. The television episodes also encourage 'active' viewing in that their cliff-hanger endings affect our anticipation of where the story will go next and how it will be resolved.

A little while ago, this magazine looked closely at the structure of the classic four-part *Doctor Who* story [see *The Adventure Game*, **DWMs** 296 to 302]. A feature film is at least 90 minutes long, so maybe the same structuring applies? Actually, no. Editing four episodes into a 90-minute whole by lopping off the titles (and maybe a scene or two) interferes with the pacing. Watching the omnibus *EastEnders* on a Sunday, you ride over the week's cliffhangers, but you know full well where they are; every 25 minutes there's a sudden, awkward break in tension and involvement. By the same token, *The Five Doctors* doesn't break seamlessly into quarters, whatever the repeats schedulers might think. There isn't enough tension and involvement after each 25-minute segment for a suitably dramatic 'break'. The narrative just stops. The stories aren't made for that format. The picaresque nature of the television series, where the Doctor and his companions move from one dilemma to the next, suits the television medium.

For the television series, audiences needed to be enthralled for 25 minutes at a time, so a number of sensational moments were required in each episode. This is far too disorderly a structure for



DALEKS–INVASION EARTH 2150 A.D.

DALEKS–INVASION EARTH 2150 A.D.

the films, where the 'plot' is not seen in segments but as a whole. As a result, in the Dalek movies of the 1960s, many of the digressions from the 'essential' story are absent. The Daleks don't get to destroy London in the films, and there's no rough and tumble round the campfire between Susan and David. The internal duration of the films' adventures as experienced by Peter Cushing's Dr Who is thus both briefer and more orderly; he spends less time in 2150AD, and fewer things happen to him. Even if part of a longer movie 'series' (as is *Harry Potter*), films are a single episode long, and losing the television episodes' cliffhanger endings changes *Doctor Who* hugely. The episodes end at moments of crisis, of narrative peak, so as to secure the audience's return for the next installment of the story. The best examples, as Sophie Aldred once said, leave us begging: "How on Earth is the assistant gonna get out of *this* one?"

LOSING THE TV SHOW'S CLIFFHANGER ENDINGS CHANGES 'DOCTOR WHO' HUGELY.

You don't just watch *Doctor Who* on the television like it's eye-candy, you have to get *involved*. You are encouraged to anticipate resolutions. It's not just the final freeze-frames that stay with you for a week; if you're wondering how the Doctor's granddaughter will escape this time, you'll relive the story so far in your mind, looking back for clues in the episode as a whole. She's all alone in a spooky dead forest on an alien world! And something is after her! Will the TARDIS crew escape from the Dalek city to save her? What is she going to do? Whether or not you come up with your own neat solution, you'll still want to find out what happens next and so will tune in to see the solution that gets played out (The monster in the forest is actually a nice blond man who just wants to ask after Susan's health. Ahh!). Although film will have exciting narrative peaks, the resolution must come in the same sitting. In the first Dalek film, we find out that Alydon's both a nice guy and a snappy dresser five minutes after Susan ventures into the forest – not a whole week later – which is a lot less enthralling.

Grace Holloway: from stoic surgeon to soppy screamer in 90 minutes. And her sleeve's on fire! © BBC

As we've seen, the translation from episodic installments to a single-episode film greatly changes the structure of the story being told. The first television Dalek story consisted of seven 25-minute episodes. *The Dalek Invasion of Earth* ran to six episodes. The introductions of the Doctor and his companions had been taken care of in a previous story, so the central characters and their relationships were already defined. The Dalek films are of 83 and 84 minutes duration respectively. Material from the television screenplays obviously had to be cut. On top of that, while these are ostensibly the same stories, the adaptations aren't slavishly adhering to the style and form of the original. The Dalek films 're-imagine' (sorry, that horrible George Lucas-y word again) the premise of the television series, making significant amendments not only to the stories and characters, but also, perhaps as a result of these changes,to the ideologies and the kinds of values expressed within them.

The films' representation of women is just one way we can reveal inherent ideologies. Only Dr Who's own grandchildren, Susan and Barbara, are active women. No Thal women take part in the offensive on the Daleks, beyond waving mirrors at them from the relative safety of the forest. In the second film, there is no Jenny, an important female character in the television version. The only substantial female characters in *Daleks – Invasion Earth 2150AD* are the avaricious old spinsters who betray Susan and Wyler. For future worlds, they are very chauvinistic.

But then *Doctor Who* has always had problems with its not-entirely-feminist agenda. Just look at how quickly the TV Movie's Grace Holloway moves from strong, independent surgeon to shrieking, wailing mess. In *The Five Doctors*, what do the girls get to do? Susan trips over and hurts her ankle. Tegan makes the tea. Sarah falls down a bit of a slope. Somehow it seems doubtful that Twiggy's character in *Scratchman* would have broken the mould substantially.

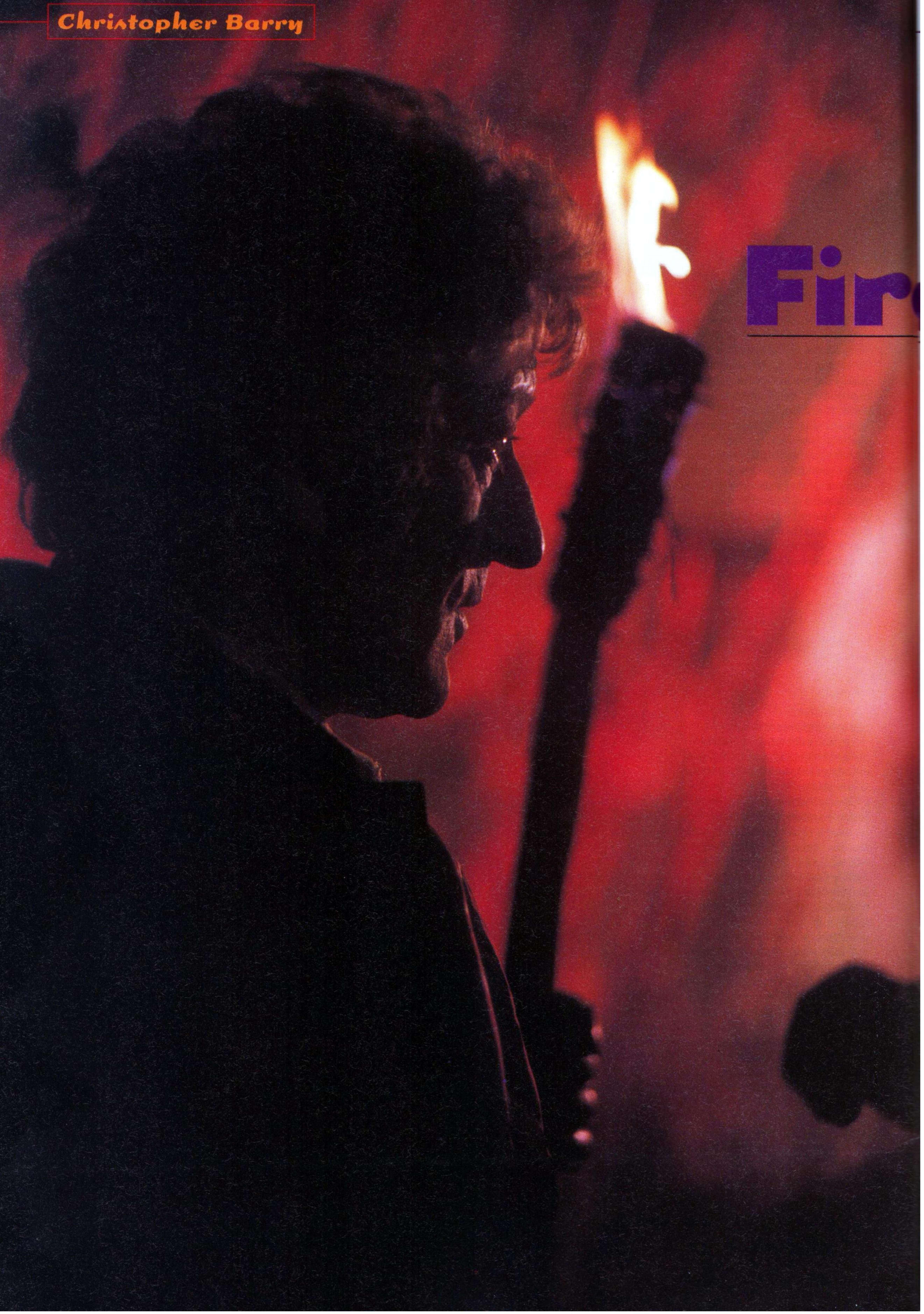
The Dalek films have their meanings arranged neatly and their audiences are passive, consuming the narratives without being encouraged to think too deeply about the images, themes and ideologies presented. The films are assuring, nostalgic and easily-digestible escapist entertainment. The plots and monsters may be what was on television (or near enough), and the writers involved may be the same people who brought the Daleks to life for the BBC, but what's been lost in the transition to the big screen is the ongoing drama. The Dalek films are bright and fun and entertaining, but they don't make us want to come back for more. They've crammed the exciting television serial into a one-off adventure, where all the problems are solved within one hour-and-a-half sitting, and where even the enigma of the title character has been answered in the opening scenes of the first film. No wonder the name 'Dr Who' doesn't get a mention in the title of the second film – while in the television show 'Who?' is a question, in the films it's simply the lead character's surname!

And that's why the Dalek films haven't enjoyed ongoing interest like the television series has – they don't actually encourage it. They're stand-alone stories, and all the questions they raise are answered in a single sitting. Moreover, *Daleks – Invasion Earth 2150AD*, with a different title sequence, theme music and character line-up to the first film, isn't even sold as a continuation of the 'serial' featured in *Dr Who and the Daleks*. This is odd, because *Doctor Who* works best as a series – which is why the format has transcended television to work successfully in a *series* of comic-strips, books, CDs and webcasts. It's about travel; moving from place to place, and story to story. It's the very antithesis of the 'precinct' show, where the same characters stand around on the same sets each week. Everything about the *Doctor Who* format – it's lead character, it's episodic structure, the TARDIS, time-travel – are about not being contained in any given space. The Dalek films' mistake is to assume they can retell *Doctor Who* in a single installment.

So how *do* you make a film that's part of the ongoing adventure, but also a stand-alone episode? That's big and exciting and special, and yet recognisably part of the old? That shares the themes and values and iconography of what's gone before, but dares to do something new?

With great difficulty, as we shall see ...

To be concluded



FIVE YEARS HAVE PASSED, AND *DOCTOR WHO* IS BACK ON THE AGENDA FOR CHRISTOPHER BARRY. NOW IN COLOUR, WITH THE SUAVE JON PERTWEE IN THE DRIVING SEAT, THE SERIES DRAWS THE DIRECTOR BACK FOR A STORY ABOUT GARGOYLES, HELICOPTERS AND DEMONS. NOW WHAT WAS THAT CALLED AGAIN ...? PART TWO OF OUR IN-DEPTH INTERVIEW BY BENJAMIN COOK.

Fire & brimstone

"I never regretted being away from *Doctor Who*, as I was able to do other things that I considered – yes, I say it – more worthwhile." So said Christopher Barry last issue. What, then, persuaded him to return to the series after a five-year absence? "A good script! A cracking story that had elements that intrigued me: prehistoric burial sites, elemental forces, village festivities ... All of these were things that I could relate to. Strange events occurring against everyday life." Chap with the beard there? Five more serials rapid!

"The best stories," he suggests, "tend to be those set on Earth in our time." *The Dæmons* is often considered the archetypal 1970s *Doctor Who* serial. "I'm not sure whether exiling the Doctor to Earth was a good idea, but I welcomed the 'UNIT family' format. The military presence and the efficiency of the Brig and his merry men gave the story a sense of urgency." Producer Barry Letts and playwright Robert Sloman wrote *The Dæmons* under the pseudonym 'Guy Leopold'. "Barry hinted at the identity of 'the writer'," Christopher muses, "but I can't remember exactly when I knew for certain. I was very happy to be directing his work, though, as he was always around for discussion should any problems arise. I certainly wasn't inhibited by the fact; quite the contrary." Why did Christopher request a change of title? "I thought that 'Dæmons' had a more mysterious and mystical connotation than mere 'Demons'."

Location filming took place in Wiltshire over a week-and-a-half in early May 1971. "The village of Aldbourne wasn't chosen without a lot of searching. We started on Ordnance Survey maps, looking for Bronze or Iron Age long barrows, and in reference books that I had because of my interest in archaeology. We looked up ever bloody long barrow in Britain! We also visited many of them, taking photographs, but we didn't even use one in the end!" Christopher had to settle for a couple of bell barrows. "I chose Aldbourne in Wiltshire because it was a rural village with a pub and a church and cottages all around a village green large enough to land a helicopter on. And the disused airfield at Membury, which is now the site of a service station on the M4, was nearby for the helicopter sequence and the scenes with Bessie. And Aldbourne was close enough to Marlborough for the unit's accommodation. The fact that we chose a round barrow was the only disadvantage, in fact, as they don't have the entrance 'porches' that set me looking first for long ones, so we had to cod one up."

Many Aldbourne villagers made cameo appearances in *The Dæmons* as, um, villagers. "A good time was had by all. The vicar was extremely helpful," recalls Christopher, "as was the publican and – most of – the inhabitants." During the capture of the Master scene, actor Roger Delgado was cheered by the village children until Christopher asked them to boo him instead! "They all joined in happily! I found Roger a delightful man – and could never happily accept his successor, Tony Ainley, though I knew him from *Nicholas Nickleby*."

'*The Dæmons* was a cracking story with elements that intrigued me. Strange events occuring against everyday life ...'

The "delightful" Roger Delgado with John Levene and Christopher Barry in Aldbourne.

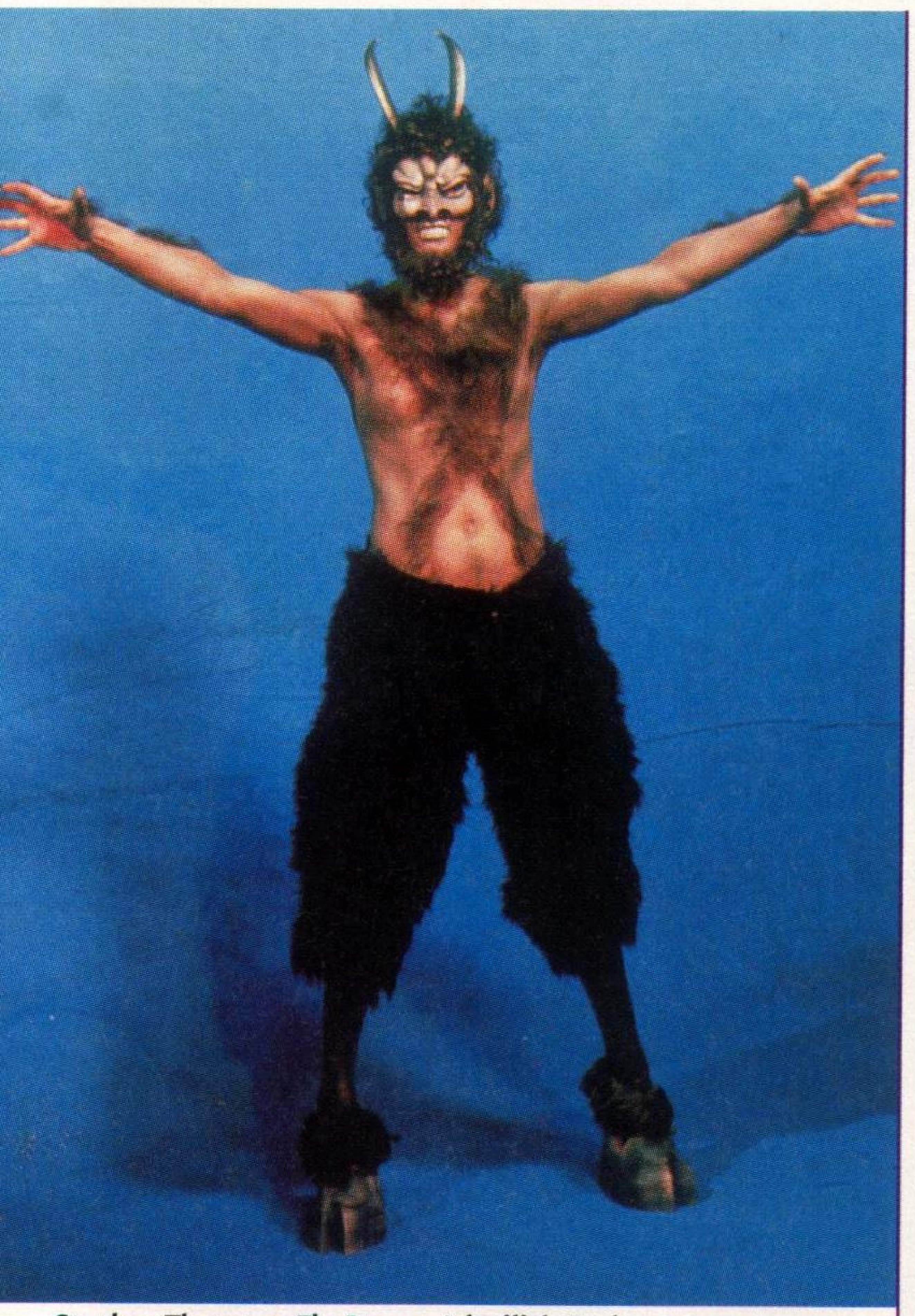
And what did Christopher make of Jon Pertwee? "He was so much larger than life – and I had long admired him as a radio comedian in *The Navy Lark* – but he turned out to be far less alarming than I'd thought he might be. His boyish enthusiasm for gadgets and mechanical things made him really rather endearing."

When re-shoots were necessary for the scenes where the Doctor draws the circuits on the motorbike windscreen, however, Pertwee's temper became frayed and "he drove off on the motorbike! Whether he was fed up with me, the weather, or something unrelated to our shooting, I don't know!" And did Christopher ever forgive Pertwee for forcing him to miss his sister's wedding? "No – but then I don't suppose he ever knew that he had. I wanted to work on the Sunday and have the Saturday off – but Jon had a cabaret engagement down in Portsmouth that night that he insisted on keeping, so I couldn't go to my own sister's wedding! The selfishness of his reasoning was what got to me."

According to BBC documentation, actress Katy Manning sustained an improbably high number of injuries on *Doctor Who*. "Yes, bless her! She was, of course, extremely 'visually challenged', which is to say that she was very shortsighted – and this made for lack of co-ordination and a certain clumsiness. The only problem I had, apart from her later not being able to see her marks on the studio floor, was when, on location in Aldbourne, she had to descend a ladder in a hurry. We were terrified that she'd miss her footing and cause herself yet another injury!"

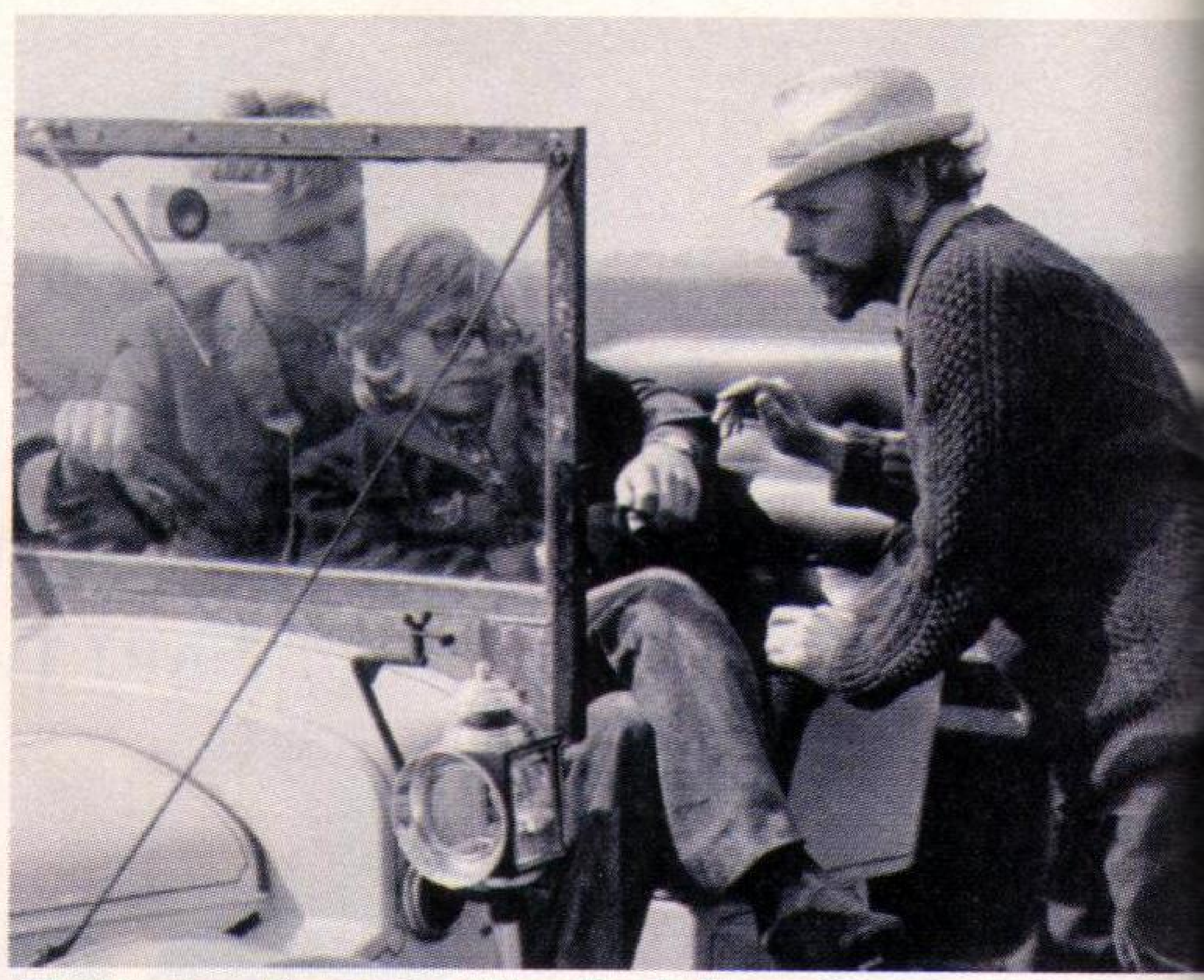
Location work usually followed the standard technique of shooting with a single film camera, each scene being repeated several times from a variety of different angles. On *The Dæmons*, however, Christopher obtained permission to use a multi-camera unit – "two or three synchronised cameras filming continuous sequences from different angles. The idea was to shoot as much footage in the shortest possible time by recreating the circumstances of a studio. I only used the technique for the 'broadcast' sequences outside the dig, but it wasn't without its problems ...

"In order for the tripod-mounted film cameras to realign quickly between shots, they had to be told – individually – when their shot was not scripted to be used and to be ready for when it would. As their output was not altogether monitored, it was rather a hit and miss affair. We just hoped that we had all the shots we needed to cut together later! And it was hell for the poor soundman who had three times the amount of worry trying to keep his boom out of shot! I think that explains why the technique wasn't used more often!"



Stephen Thorne as *The Dæmons'* devilish Azal. © BBC

An accident waiting to happen? Katy Manning with Levene.



Christopher directs the "visually challenged" Ms Manning.

How did Christopher achieve the freak weather conditions required by the script? "We couldn't have done it without the fire brigade's help. They drenched the set with water from their hoses," he explains, "whilst an enormous eight-feet-diameter wind machine whipped the 'rain' into a storm. Carbon arcs produced lightning flashes. The storm track and thunder were dubbed on later." And how did he cope with the real freak weather? "That was rather more difficult, as Aldbourne had snow in May on one day! Fortunately, the snow stopped soon after breakfast, but when we came to shoot the 'heat shield', which was supposed to have singed the ground making it tinder-dry, things weren't looking so good! We used weed-killing flame-throwers to dry up essential areas – men with shovels and brooms having first removed any obtrusive snow, especially from the background of shots – and buckets of ash were then shaken out along the path of the supposedly 'burnt' ground. You had to laugh, though I wasn't a happy bunny!"

An out-and-out action adventure like *The Dæmons* must have been something of challenge to realise effectively on screen. How had Christopher approached the project? "Good storyboarding is essential. It meant that all concerned knew what was required of them – and this made what might have looked horrendous that much easier. Action scenes are never so bad if they're anticipated and planned for. On the subject, did you watch *Band Of Brothers* on BBC2 last year? As a filmmaker, I am filled with admiration for those action sequences – and I cannot imagine how they did them!" How did Christopher find directing a helicopter? "I was connected by walkie-talkie to the pilot, I recall, who then flew where we wanted him to in order to get the shots we were after. I thoroughly enjoyed myself, even though I didn't get up in the air." Christopher abandoned any idea of shots of the helicopter exploding in favour of "stock footage from a James Bond movie! The cost-per-foot was infinitely less than making several models and destroying them until we got an acceptable take."

Christopher explains his thinking behind the realisation of the Bok gargoyle: "Electronics weren't 'in', so a small actor always seemed the way to do it. I cast the diminutive Stanley Mason. And the famous Notre Dame de Paris gargoyle was, of course, the inspiration for Bok's realisation."

> **'Pertwee was so much larger than life, though his boyish enthusiasm for gadgets and gizmos made him rather endearing!'**

"I loved the maypole stuff," says Barry. Jon seems less sure! © BBC

Black magic, however, was considered somewhat risqué at the BBC. "They were a little bit wary of connecting black magic with ecclesiastical premises," clarifies Christopher, "so we had to make out that the black magic was taking place not in the crypt, which was consecrated territory, but in a 'cavern'. I know a church in Brittany with a cavern that is, in fact, a prehistoric tomb." Another limitation was that the script could make "no mention of God, in case this was considered blasphemous!"

Ronnie Marsh, Head of Serials, even ordered a shot of the Master raising his knife to Jo in Episode Five to be removed. "I hated having someone from outside, be it department head or producer, wanting me to change something that I'd done, particularly if it meant cutting already edited material. It didn't help that I didn't like Marsh, so his interference was doubly disliked. Perhaps he was only obeying orders from the Sixth Floor, but I was very angry. I also thought he was being somewhat 'nannyish', as the situation was so outside the experiences of any child. I didn't really think there was any danger of one of them imitating the Master!"

As the colour master tapes of the serial had gone for a burton in the 1970s, *The Dæmons* was electronically 'recolourised' in 1992. How did Christopher take to the story's resurrection? "I thought it looked stunning, but I haven't a clue as to how accurate or otherwise the colour was. I'm just grateful that new audiences are able to see it." Why is *The Dæmons* still so damn popular? "It was a good story that really moved along excitingly. I particularly liked the 'joined-up' omnibus version where all the episodes were edited down into a feature-length programme." Is there anything that Christopher dislikes about *The Dæmons*? "Nothing – well, except the very obvious beer crate outside the window for Jo to tread on when she makes her escape down the ladder! Apart from that, I think the chases, particularly with the helicopter, were very exciting. And I liked the opening storm. And the Brigadier's line, 'Chap with wings there ... Five rounds rapid!' And all the Maypole stuff ..."

One year after working on *The Dæmons*, Christopher returned to *Doctor Who* to direct Season Nine's *The Mutants* – not to be confused with the first Dalek story of the same name, which Christopher also directed. "I think Barry asked me to do *The Mutants* while I was still making *The Dæmons*. How could I refuse?" Only two *Doctor Who* serials share a title – and Christopher has directed them both! Isn't that spooky? "Do you know, it had never really registered with me? I think you should get out more. I certainly don't find it spooky." Oh.

"I wouldn't like to say which worked better, past or future stories, but ... Hmm. For my money, the present was best if, as in *The Dæmons*, one could keep everything appearing to be normal while the impossible was happening, but I still rather liked *The Mutants*." It has been reported that Christopher was keen to drop many of the script's references to the British Empire. "If this story has got around, I guess it must have come from Barry or [script editor] Terrence Dicks. If I did object, I suppose it wouldn't have been from any thought of it being wrong to knock the British Empire, but more that it might have been inappropriate in a children's story at that time."

After the difficulties realising the sand monster in *The Rescue*, how did Christopher approach the mutant creatures? "Jimmy Acheson created a brilliant ant-like design for the 'Mutts'. Okay, they had human arms and legs, but they were as good as any human-worn monster suits that I've ever seen. I guess all went as well as might be expected. In fact, the insect-like alien in the first scene of *The Brain of Morbius*, which I directed later, was actually an old 'Mutt' costume!" Is there a particular knack to directing someone in a bulky latex suit? "I hope I managed it with sympathy and patience. As with the Daleks, getting the message across of what one wanted wasn't always easy."

Christopher ran into more than a few problems with *The Mutants*' sets. Or so that story's *Archive* claims. It seems to be news to Mr Barry, however: "Really? It's amazing what you can learn so long after the event! Was there a 30-year rule in operation at the Beeb?" Well, according to **DWM** 230, part of the radiation cave wasn't constructed, the Marshal's office was over the fire line, a section of corridor was missing, the transfer cubicles weren't ready, props were missing from Vargan's hut and the revolving doors didn't, erm, revolve! There's a glimmer of recognition from Christopher. "All of these problems sound, in retrospect, to be the result of a poor pre-set. Much scenery was built by outside contractors and sometimes things weren't finished or delivered to studio in proper time.

"'Over the fire line' means that sets were constructed with a bit of flat stretching over the white line painted around every studio to allow for escape behind the sets in an emergency," he explicates, "so that transmission or recording can continue without interruption! And yes, I remember the revolving doors being difficult. I must have been livid! On the whole, my attitude to studio difficulties was a certain quiet rage – and of pained realisation that people would try their best to get things right and that shouting wasn't going to help matters."

Fortunately, *The Mutants* was partly filmed on location in – surprise, surprise! – a disused chalk quarry. "Anything done and cut together before we went into the studio was one less thing to achieve in the all-too-short studio day! It also meant that one could obtain exterior – or tunnel or cave interior – shots that looked far more convincing than studio sets. The quarry at Greenhithe near Dartford was very useful – and the caves were deep enough to be dark at the back, though there was good light at the entrance. The caves at Chislehurst, on the other hand, had been used as air-raid shelters during the Blitz, so they were very extensive. The chief problems had to do with accessibility: carrying and laying hundreds of metres of cable for lighting deep into the complex. The interior also had to be lit with coloured light and sprinkled with sparkle dust. Getting in and out for meal and loo breaks was something of a performance, taking up precious shooting time."

How easy is amalgamating studio scenes with footage filmed several weeks' earlier on location? "It isn't as hard as you might think. The production assistant keeps continuity notes and Polaroids from the filming – and we could usually run the telecine sequences at will in studio to check them against what we were shooting." Christopher also made considerable use of Colour Separation Overlay (CSO) on *The Mutants*, such as when Ky turns into an insect creature. "This particular transformation scene became something of a technical challenge – and used all six camera channels that the studio had. It appeared at the time to be the only way of doing it – and yes, I was very happy with the result. I considered it convincing. For the record, I have seldom been entirely happy with anything that I've done. All directors feel something of this, I think, and would love to be given the chance to redo things."

'My attitude to studio difficulties was a quiet rage – and a pained realisation that shouting wasn't going to help matters!'

The Doctor, showing rather less "sympathy and patience" to the Mutts than Christopher Barry! © BBC

Shortly after working on *The Mutants*, Christopher landed the role of associate director on the US production of *Dr Jekyll & Mr Hyde*. "The Yanks were astonished at the speed that I got things done! On the first day, we got 15 minutes screen-time in the can – but Kirk Douglas, the star, had money in the production ... Once he learned that rushes could be seen immediately, he'd view every take, then want it redone! This slowed us down, and we got well behind schedule. At the conclusion of shooting, I was flown to Hollywood for editing and post-production work. Here, I first met electronic editing of two-inch tape, instead of physical razor blade cutting. It was the harbinger of things to come."

Jim Acheson's ant-like Mutt creatures impressed Christopher greatly. © BBC

Smoke gets in your Ky's: on location for *The Mutants* at Greenhithe quarry. © BBC

Carry on Doctor: Tom Baker and Ian Marter in *Robot*. "A fair few bits of business were dreamed up between us," recalls Barry. © BBC

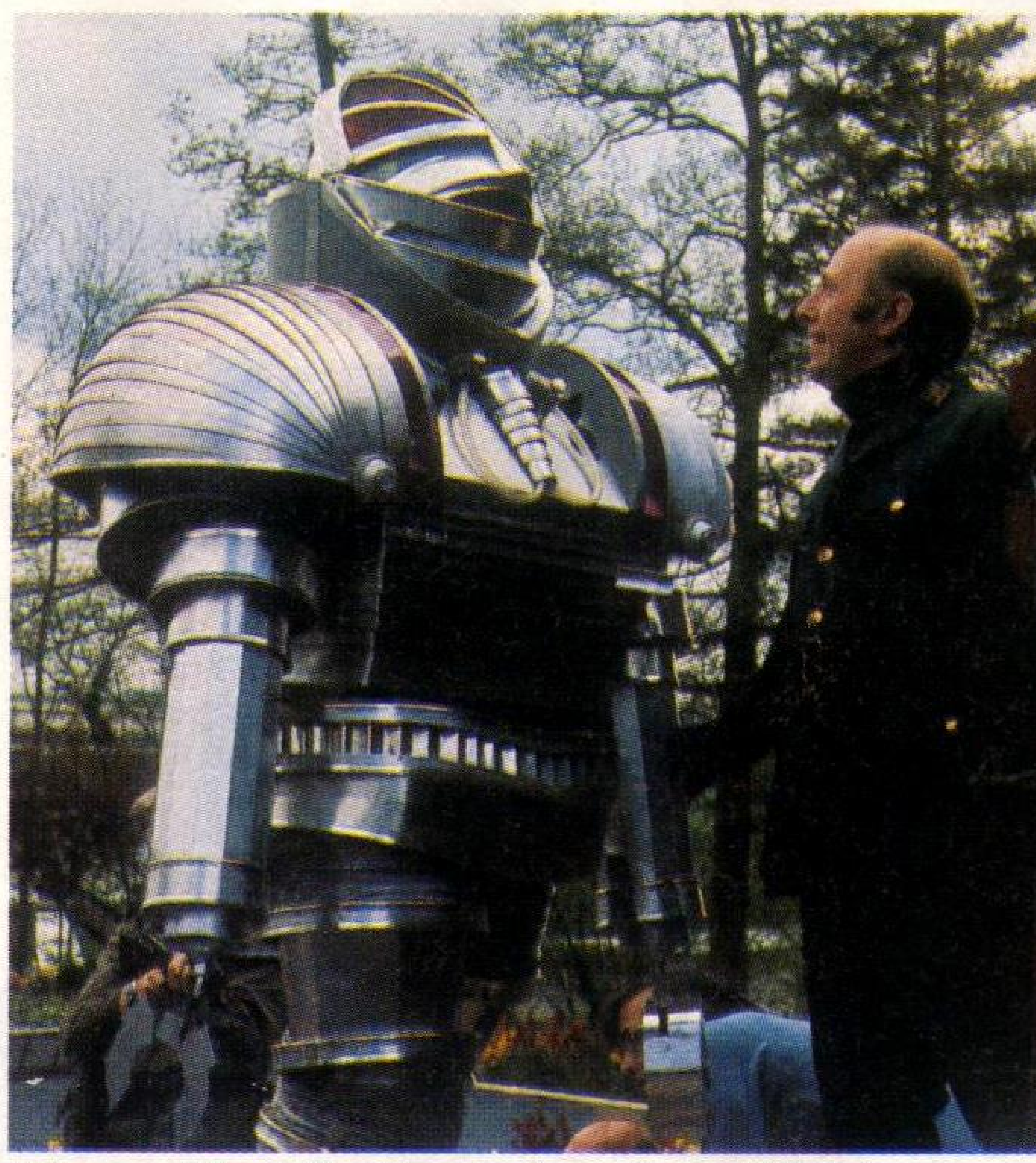
Christopher also worked for Barry Letts and Terrance Dicks as one of two directors on *Moonbase 3* – "very happy memories" – and was engaged on episodes of BBC drama *The Carnforth Practice*. What lured him back to Doctor Who for *Robot*? "I remember being excited at the prospect of doing all the locations on electronic cameras, with the consequence that our necessary CSO stuff would 'marry in' much better than it had done on *The Dæmons*. I would also be the first director to work with the new Doctor, as I had been with Troughton, which was both satisfying and exciting."

Christopher has little but praise for Tom Baker: "He was very conscientious, hard working … A pleasure to work with at that time. Tom is such an imaginative and inventive actor, you see, that he was constantly trying out new facets of his Doctor, as well as new gags on me, so that I was really there as a backstop to veto those that seemed too outrageous. I liked his portrayal – and I'm perfectly prepared to admit that, yes, perhaps we did veer a bit too far on the silly side for some people's tastes, though the ad-libs were more physical than verbal."

Did Christopher have any input into the floppy hat and long scarf? "Only of approval. We used the scarf for a multitude of things, so we were grateful for it. As far as I recall, everyone was excited by Tom's arrival – he was larger-than-life – and one couldn't help but respond positively to his presence among cast and crew alike. He respected Elisabeth Sladen [Sarah Jane] greatly as an actress – and she did him. He is also very attractive to women, you know, and I don't think Lis could help being anything but impressed by his presence, though I'm certain there was no romancing involved. The same could not be said later of Lalla [Ward]."

> **'Tom Baker was very conscientious and hard working, constantly trying out new facets of his Doctor – a pleasure to direct'**

What did Christopher make of *Robot* itself? "It was obviously a complete crib of *King Kong* – but never mind, it was well worked out by [writer] Terrance Dicks. Yeah, I think the story worked. I enjoyed the battle scenes and the countdown to zero as much as anything." Why did he cast Edward Burnham as Professor Kettlewell? "He was such an obvious first choice as a somewhat crazed professor." The actor, formerly Professor Watkins in *The Invasion*, was keen to make all manner of suggestions regarding Kettlewell, which Christopher curtailed as they grew decidedly camp! "Edward was very firmly in control of what he wanted to do – and for all his small size, I was slightly in awe of him."



"I'm a smidge taller than Azal, you know!" *Robot*. © BBC

The main location that Christopher selected for *Robot* was the BBC Engineering and Training Centre at Wood Norton, which had previously been used for Pertwee's début serial, *Spearhead from Space*. "It was certainly a boon having all our locations on one large site. I've been back since, actually, and it's now a hotel – but it lent itself very well to our locations, with the possible exception of the entrance to the bunker, which never convinced me, but we weren't allowed to use the actual underground bunker there for security reasons. The underground studio was supposed to be a regional broadcasting centre in the event of war, so we couldn't show it on television, despite the fact that you could see it clearly as you drove down the main road! We had to build an entrance into the side of a hill, rather as we had done with the tumulus in *The Dæmons*."

Christopher explains his thinking behind the robot point-of-view shots: "I think that those shots – especially as they were looking down on their prey – gave a frisson of fear to the audience, who were able to identify with being caught in the giant robot's evil sight." He even considered making such a shot the first scene of the story – ahead of the Doctor's regeneration. "I was very pleased with those shots. We got the splintered vision effect that I asked for by shooting into the image's reflection in stretchy aluminium foil material, crinkling it, and then reversing the picture so that it came out the right way round."

As has already been mentioned, *Robot* was the first *Doctor Who* story to be completely recorded on videotape using colour cameras. "I believe Barry Letts had always wanted to shoot a *Doctor Who* this way – and I jumped at the chance. It meant that we didn't get the juddering between the foreground pass and the background film. This also enabled us to achieve a more 'real' outdoor feel than studio work could do – and to get far more shot each day," – which was just as well, as an industrial dispute at the BBC prevented any recording taking place on *Robot*'s first day in studio …

"The sparks went on strike and wouldn't move – or allow anyone else to move – their studio ladders, which made it practically impossible to work. I remember trying to shoot one studio scene inside the lab with an enormous aluminium stepladder cutting the place in two! There was a terrible atmosphere. Nobody was happy – not even the guys on strike." Christopher chose to salvage very little material from this problematic recording. "We were, thank God, able to remount the studio recording of the affected episode."

A man of action? Or an Action Man? What were Christopher's initial thoughts on realising Kettlewell's creation? "Jim Acheson made a fantastic job of designing the monster costume," he enthuses, "and I wanted to use CSO to make it grow and eventually shrink and disintegrate. We all thought that was the best way to do it. I cast Michael Kilgarriff as the robot, as he was a smidgen taller than [Azal actor] Stephen Thorne." Sequences that had been recorded on location, with the actors pretending that the robot was actually there, were 'married' in studio with the robot performing in front of a yellow background.

"I had complained that Barry Letts and [Production Unit Manager] George Gallaccio weren't taking me seriously when I said that a model tank wouldn't do. Not enough effort – or money – was spent trying to get in a real tank for the location shots. It was blindingly obvious from the start that a tank would be needed for that scene. I still feel that. We did our best with foreshortened deep focus, but it always looked like what it was – an Action Man toy! – and I hated it." He grimaces. "I *really* hated it …"

To be concluded

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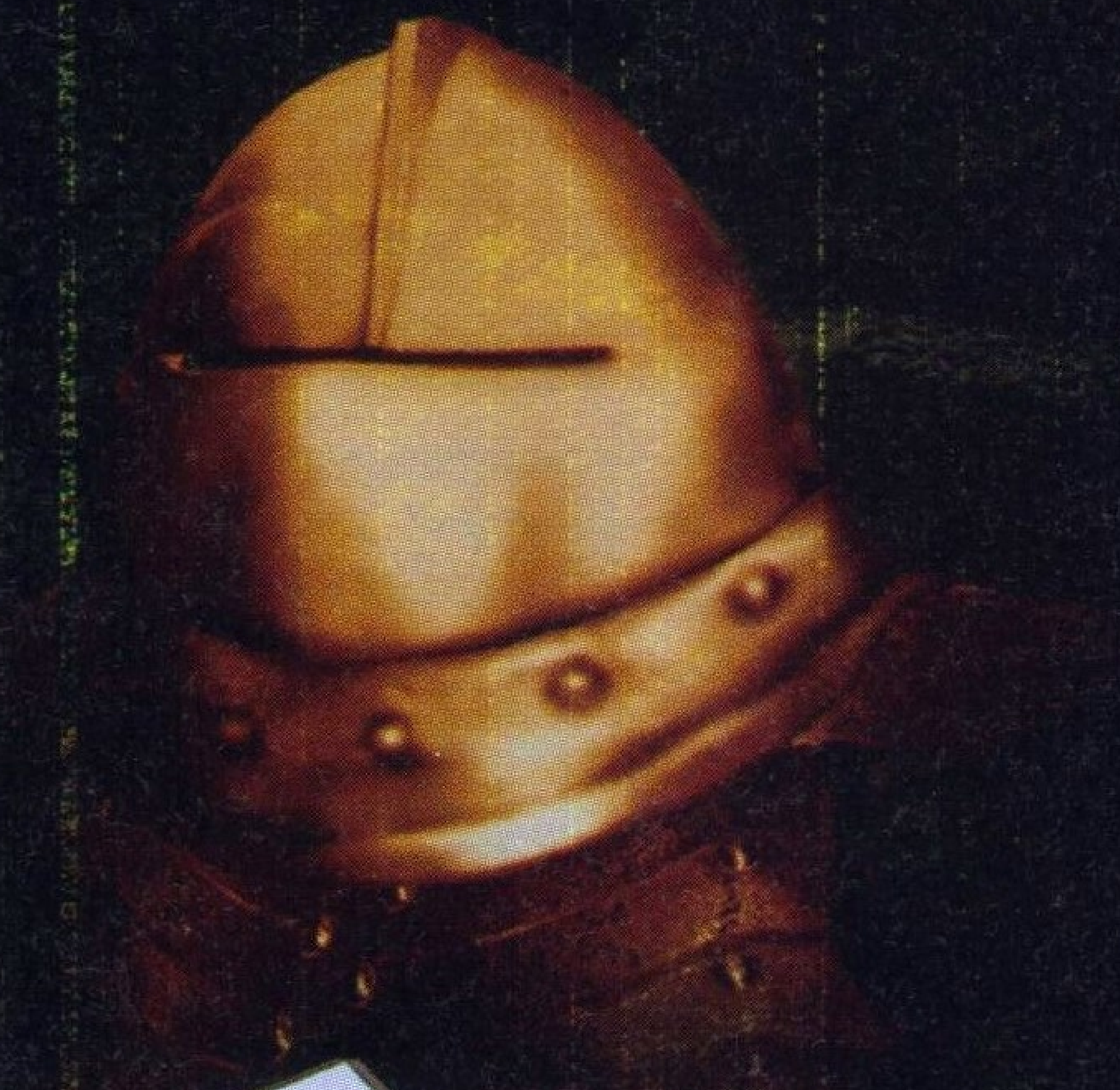

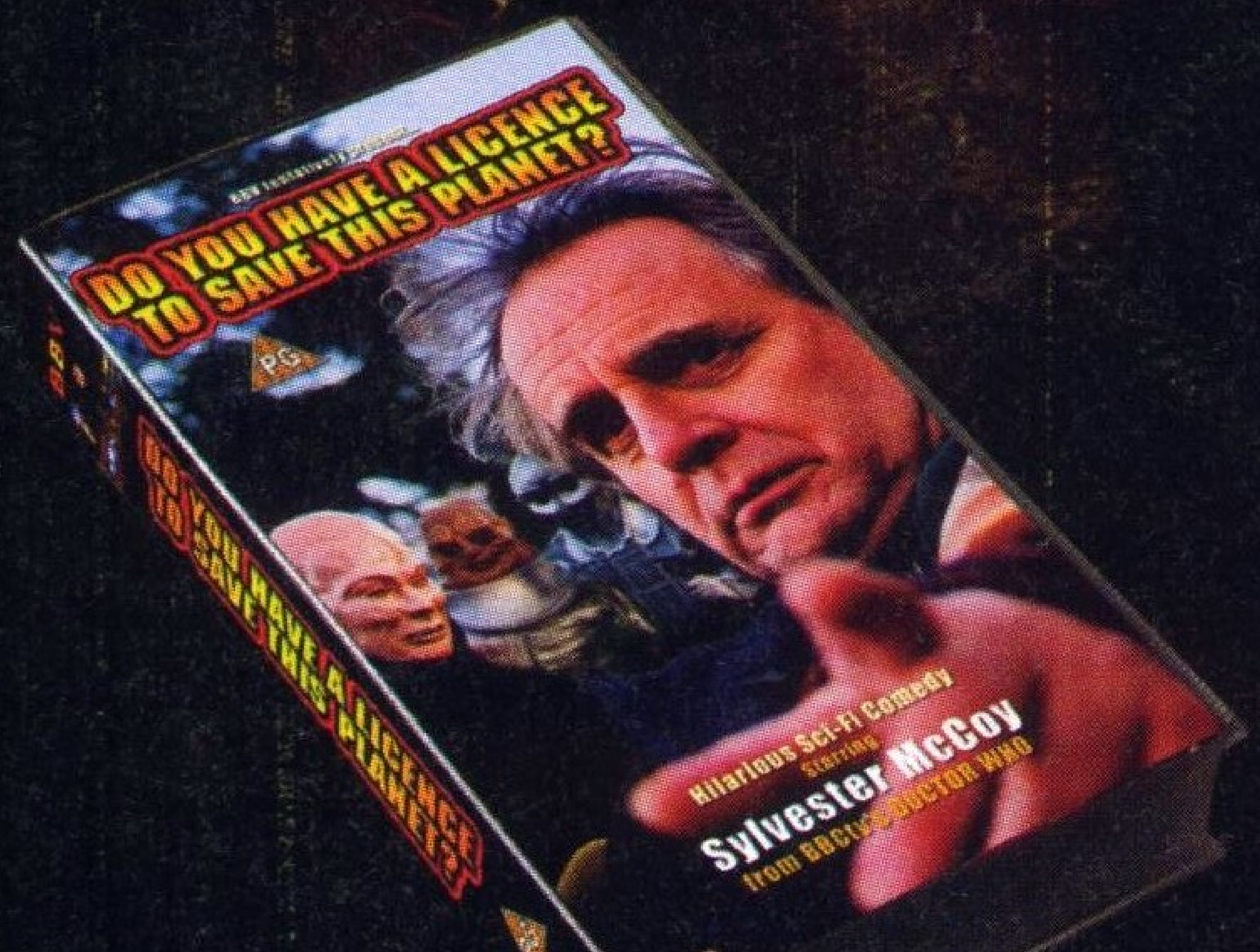

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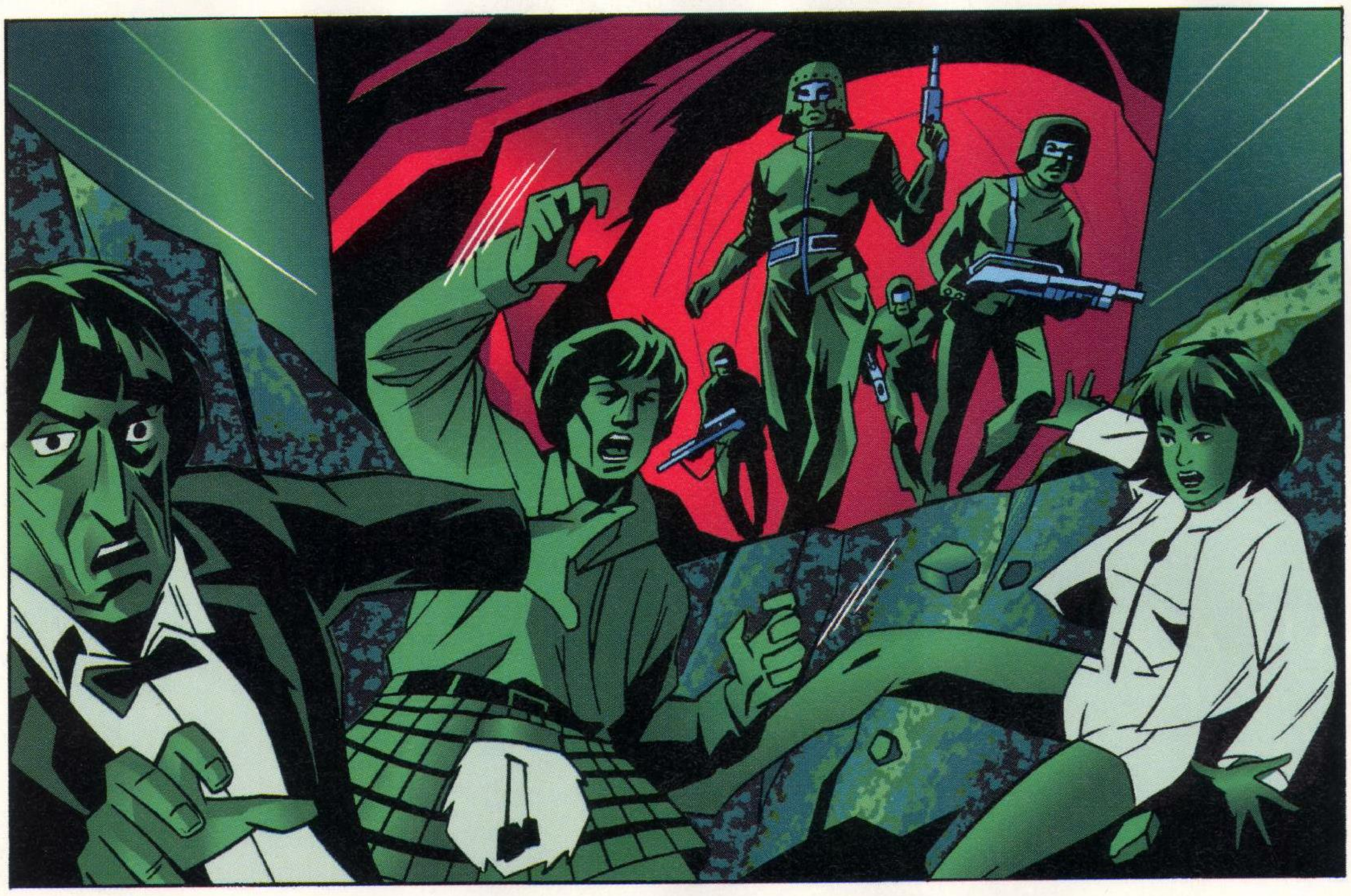
The Time Team

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF DOCTOR WHO



EPISODES 241 TO 248

Cliché counters

Deaths on screen so far

00304

One or more regulars rendered unconscious

00061

One or more regulars incarcerated

00098

The Time Team are restless. *The War Games* is on its way, and while they generally try their best to watch *Doctor Who* in the spirit it was originally seen, their fan background means they have a clear sense of the importance of what is to come. They seem oddly more earnest than usual as they assemble in Clayton's lounge. Even the shouty man who stands in Clayton's street, bellowing news of impending calamity, seems less absurd, and more troublingly wise, than usual.

No-one can relax. It's like a day spent at work, dealing with trivia and routine, before the evening of a big date. For them, the trivia concerned is the concluding three episodes of wearisome runaround *The Space Pirates*.

Five minutes in, and Clay, rightly, has cause for complaint. "So has anything actually happened? Apart from *Doctor Who* falling into a pit, and faffing about with drawing pins, obviously." The drawing pins are not an essential plot point, alas; the Doctor merely landed on them when he fell down the hole. The drama!

Elsewhere, Hermack and the Minnows (not a dodgy 1960s beat combo, but the local space policeman and his fleet) are faffing about trying to find the pirates. They seem the most ineffectual law inforcement officers this side of the Keystone Cops.

"Argh!" groans Jac. "Two of the most grating voices in the entire history of *Doctor Who* are in this story: General 'Surbiton Amateur Dramatics Society' Hermack and Milo Clancey!"

Clancey, you'll recall, is the eccentric Argonite prospector who brought the Doctor and friends to Ta. Ta for that. "So the thrilling crux of this episode," begins Clay, "is the Doctor trying to find a door leading out of the pit. My heart! How thrilling!"

Clancey washes up again in time to lead the Doctor from his hole. Reaching the office of Madeleine Issigri, who runs the mining operation on Ta, our friends make a shocking discovery …

"You know *exactly* what the cliffhanger's going to be," sighs Jac. "How lame." OK smartarse, but I bet no-one else did.

"Madeleine, you say?" gasps Clay as the revelation comes. "Working with the space pirates, you say? My god! I didn't see *that* coming … Oh, you will put that I was being ironic, won't you Gary?" Hmph.

So Maddy is in league with Caven, the evil pirate king. They've been knocking off the space beacons and selling on the Argonite. After this non-twist, the fifth instalment sees the plot take a radical turn for the identical. "Another episode, another cell," notes Peter. Still, at least this prison has a touch of class."

The Doctor, Jamie, Zoe and Milo have been locked in the abandoned office of Maddy's dead father, Dom. Clay is incandescent. "The Doctor spent most of Episode Four trying to escape from the pit and now he's trying to escape from a locked room? Gah!"

Richard, who has been quiet so far – catatonic, perhaps? – is the only one to strike a positive note. "Five episodes in and we're finally getting to something approaching a slightly coherent plot. Maddy has realised the foolishness of her alliance with Caven, the Doctor and his fellow captors are plotting their escape while their deaths are being plotted elsewhere."

Madeleine darn well should be questioning her alliegences; for sniffling in one corner of his office is the not-so-late-after-all Dom Issigri. It seems that nasty Caven has imprisoned Maddy's daddy down here so he can have more control over his daughter. We're left wondering why he should be silly enough to lock the Doctor up with him – perhaps he just lives for exposition?

"So," begins Clay, incredulously, "Madeleine's suddenly found some morals 'cos she's discovered that her dear father isn't dead after all but has simply been locked in his study for the last few years? If it wasn't so painful, I'd be laughing."

"How painful is it?" asks Jac. Clay slaps Peter hard on the leg.

"Ow!" says Peter.

"That's quite painful," agrees Jac.

We reach Episode Six with the Doctor blasted by the launch of Milo's ship which, under remote control, carries Clancey and old man Issigri out towards General Hermack. Jamie and Zoe worry the Doctor might be dead, but he's left with little more than a throaty cough. "Again, the Doctor escapes from the cliffhanger with no adequate explanation," groans Peter. "How frustrating!"

Richard is laughing: "Rescuing Milo and Dom is just so *Thunderbirds*! The countdown to disaster, the spaceships on strings, the wooden actors …" But *Thunderbirds*, it is pointed out, has the good grace to end after 50 minutes.

Hermack, having saved Milo and Dom, listens as Clancey explains the plot to him. "And Hermack accepts everyone's word at last," sighs Jac. "It's obviously the final episode. People are far more trusting when they don't have plots to spin out."

With the law closing in, nasty Caven decides to wire up Ta with nuclear bombs. The Time Team are unmoved, indeed Clay actively urges him on: "Now all the tension in this bloody instalment rests on whether the Doctor can defuse a bomb in time or not," he says. "So basically there isn't any, 'cos we *know* he will."

And he's right you know.

With the TARDIS still floating about in space in one segment of the Beacon, Milo offers the Doctor and co a lift in his rickety spaceship. Jamie quips that he'd rather walk, and Milo huffs that he might make the boy do just that! Hahaha! Hilarious.

"And the award for the most aggravatingly twee ending yet, goes to …" Clay deadpans.

"My sides certainly ache," agress Jac. "Having said that, the story wasn't actually as *hideously* bad as I was expecting …"

"What?" replies an incredulous Richard. "It was simply dreadful! That said, it makes you realise that after six years of the programme, the number of stories which have been absolute stinkers – like this one – has really been very small."

Compiled by Gary Gillatt
Illustration by Adrian Salmon

The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

As the cassette is clicked off, the Time Team let out a mighty cheer. Their days listening to crackling audio tapes are finally at an end! From now on, they can enjoy every episode of *Doctor Who* on video, and never risk missing an amusing hat again. Such is their happiness, Episode One of *The War Games* is greeted with almost ecstatic rapture.

"Yes! Yes! Thank you baby Jesus!" hollers Clay with evangelical fervour. "This is brilliant already. Just look at that battlefield and the whole TARDIS-in-a-puddle shot. Just to see something done competently is a real treat in Season Six. Cheers, David Maloney!"

The TARDIS crew find themselves between the trenches of the Great War. "Marvellous," says Peter, "a historical! After so much space opera, the stench of the trenches is a real breath of fresh air." Siegfried Sassoon couldn't have put it better himself.

"The situations do resonate more when they're familiar," adds Jac. "We can understand why people in the First World War would be wary of strangers turning up with no explanation."

The travellers meet Lady Buckingham, toff-turned-ambulance driver, and Lieutenant Carstairs, who seems a reasonable sort, but understandably has to report the arrival of these strangers to his superiors. Our first inkling that something unworldy is going on comes when Carstairs and his men claim not to be able to remember how long they've been at the front ...

The Doctor, Jamie and Zoe are dragged before a court martial headed by General Smythe, who at first seems like no more than a typical *Doctor Who* bureaucrat, proving that there is a corner of this foreign field that will be forever England.

"There's something very disturbing about the inhumanity of the court martial," says Clay, "especially since we're dealing with people, not monsters. Noel Coleman's General Smythe is the most chilling villain in an age."

"He's simply excellent, isn't he?" chimes in Richard. "He's gruff, weasely and uncompromising, barking out his strange orders and controlling people with his especially hard stare. What a wonderfully mean villain!"

Jac is very happy too. "The tension piles up, doesn't it? Right to the cliffhanger. This looks like being a very good story."

With Jamie labelled a deserter and carted off to jail, the Doctor and Zoe are lined up before a firing squad, and a shot rings out. Luckily, it's a sniper's bullet. And amidst the general confusion of Episode Two's opening, the time travellers flee.

In his military prison, Jamie is astonished to meet an English Redcoat (from Culloden, not Butlins), but the Doctor soon comes to his rescue with a cunning bluff. "Troughton's Doctor is always terribly funny when he's pretending to be someone in authority," laughs Richard. "It's almost a throwback to his portrayal of the Examiner in his first story. What nice bookending."

After some entertaining padding, the Doctor, Jamie and Zoe hook up again with Carstairs and Buckingham. "What great characters," notes Jac. "Almost companion material."

"The location work makes such a difference," she continues. "We've had some lovely stuff this season, lots of being out-and-about. And this story is nicely directed again. Every time I think that, I check the credits and it's David Maloney. I love his style."

Passing through a strange mist, our heroes are astounded to find Roman soldiers. "A very nice little twist," says Clay. "And Carstairs and Lady Jennifer suddenly beginning to doubt the reality of their situation seems to up the stakes in an odd way. There's something about this which screams 'beginning of an epic'. And I'm sure it's not just our foreknowledge."

In Episode Three, we learn a little more about how this strange temporal jigsaw fits together. In the middle of a jumble of different time zones, each featuring a different Earth war, is a high-tech control centre, and in the middle of that is ...

"Mr Meaker from *Rentaghost!*" cheers Clay. Well yes, and no. Edward Brayshaw will go on to be the hapless manager of some meddling spooks in the classic kids' show, but here he's the War Chief, seemingly in charge of this carefully-monitored massacre.

"Isn't Brayshaw excellent?" says Richard. "I just love the little voiceover insight we're given into the his unspoken thoughts. It's a technique that worked so well with the Doctor in *The Moonbase* and it's great to see it being used again."

Finding themselves in a barn in the middle of the American Civil War, the Doctor and pals make another startling discover as a plain box, the size of a large wardrobe, appears from nowhere. "Ooh!" breathes Clay. "The TARDIS-y machine arriving must have had the same effect on viewers as the revelation of the Monk's ship did."

As we reach Episode Four, Peter is almost dumbstruck in appreciation. "Each episode builds so well on the previous one," he says. "New surprises, new baddies, new revelations."

Travelling to the central HQ in this mysterious machine, which stops regularly to pick up or deliver soldiers to different war zones, the Doctor deduces that they are not on Earth at all. He reasons this from a map and the advanced technology, rather than all the misjudged alien fashions and plastic tablecloths.

As the Doctor meddles with the machine used to condition the soldiers, he stumbles into the War Chief. A flash of recognition passes between them, and a terrified Doctor tells Zoe to run.

"Wow," says Clay simply.

"That's nail bitingly exciting," gasps Peter. "Is he from the same planet as the Doctor? Will he finally reveal just who-oo-oo-oo is Doctor Who?"

"That's one of the very best moments in *Doctor Who* so far, isn't it?" breathes Jac.

We reach Episode Five, our last of the day, and Jamie and Carstairs have been plotting with a rag-bag team of 'resistance' members – all humans who have shaken off the alien conditioning, and have some limited understanding that all is not well. "I like the idea that this small band of fighters are very untrusting of one another," says Richard, "and always engaged in petty bickering amongst themselves. It gives an added edge to the 'heroes' of the story. Intelligent stuff."

"Look at the set for the Security Centre!" coos Richard. "All those psychedelic circles. Groovy! Roger Cheveley, you da man!"

The episode wraps as resistance members use a travel machine to reach the alien HQ, and walk straight into an ambush. As Jamie falls to the floor and the credits roll, the Time Team are united in their approval, the dreadful *longueurs* of *The Space Pirates* forgotten.

"The regulars are being used so well," says Peter. "Zoe shows off her photographic memory, Jamie has a fist fight, and the Doctor is so very Doctor-y: clever, cunning and caring."

"The revelations are structured very well," adds Richard. "There's a lot of time to fill, but the story holds your attention brilliantly – these five episodes have flown by."

The Team's discussion of *The War Games* continues through dinner, everyone eager to watch another episode later in the evening. But rules are rules, and our gang are packed off home, sure in the knowledge that after their next meeting, things will never be quite the same again ... DWM

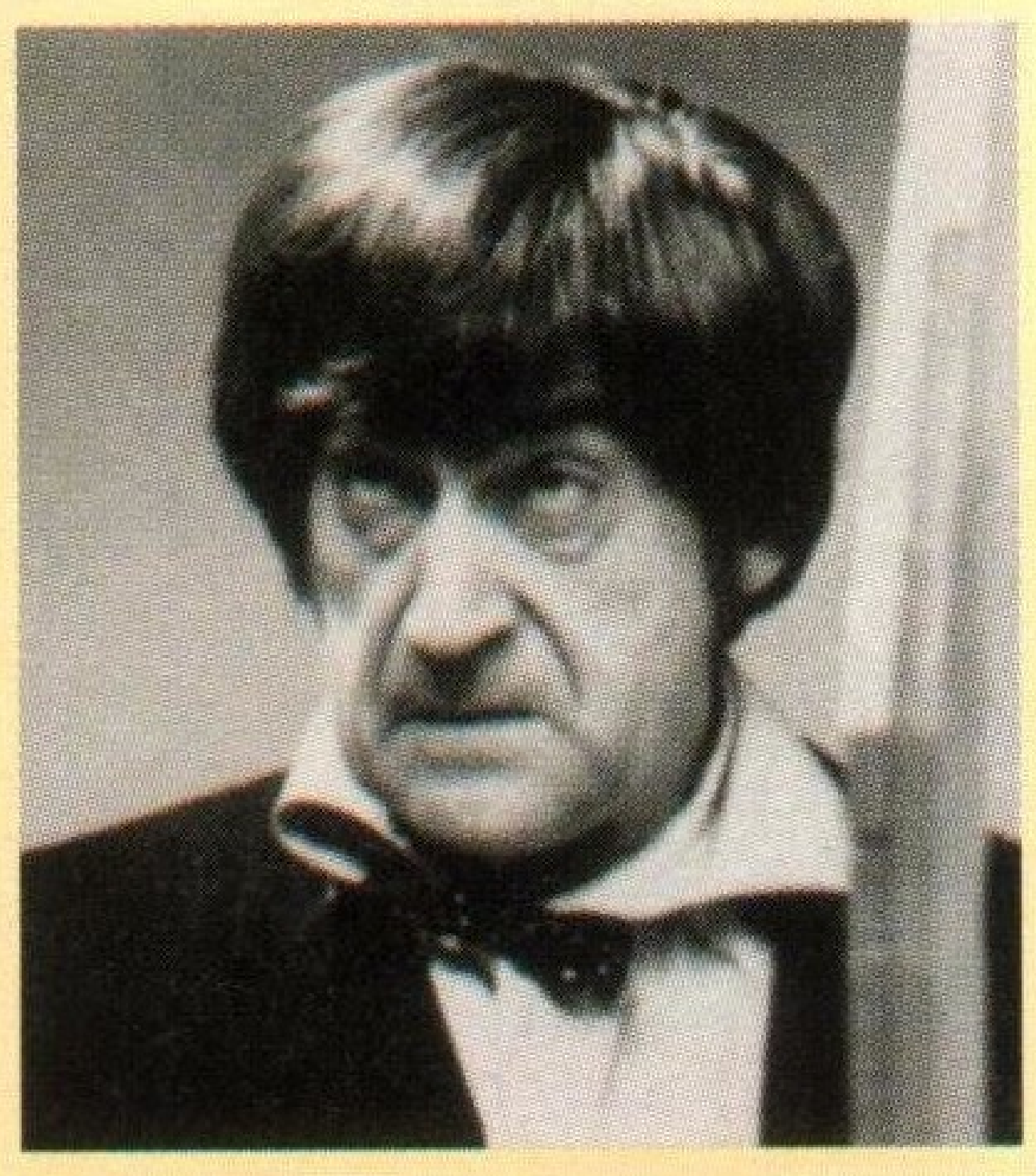
> **'Lady Jennifer and Carstairs are such great characters. Almost companion material ...'**

AND YOU SAID ...

THE SPACE PIRATES

"Space Opera this may be, but the 'operatic' score is beginning to get right on my tits!"
TOBY LINDSAY, STAFFS

"It's worth keeping in mind that we never see the TARDIS crew return to the ship at the end of this story, thus opening up the possibility of further stories featuring Milo Clancy. For this reason, it can never be forgiven!"
JAMES HADWEN, VIA E-MAIL



"Madeleine gets let off very lightly after the shock revelation that – gasp! – she loved her Dad. Well, that obviously demonstrates unusual goodness, doesn't it? Perhaps she had a puppy, too?"
ALEX WILCOCK, ISLE OF DOGS

"So Madeliene never even gets to meets her Dad on screen? A rare opportunity for a touching piece of drama, and they missed it!"
PETER LATIMER, PRAGUE

THE WAR GAMES

"There is a great foreboding atmosphere in this story. The TARDIS crew are victims of circumstance right from the start. The odds just keep on piling up against them."
SIMON THREADGOLD, LONDON

"Love Smythe's Hypno Specs! What a fabulously cheap 'hi-tech' device!"
CHRIS FEWELL, DURHAM

"The Doctor kisses Zoe goodbye when he's about to be shot. And they said McGann was racy! Also, the firing squad cliffhanger's really brutal."
ALEX WILCOCK, ISLE OF DOGS

"It's beginning to feel a little padded by Part Five. Characters telling other characters what we, the audience, already know, and then the newer characters not believing it. Then round again ..."
ROB SHEARMAN, LONDON

"It's amazing how five episodes can whiz by, given that *The Space Pirates* seemed to take an age!"
TOBY LINDSAY, STAFFS

Untitled . . .

... OR 'WHAT'S IN A NAME?' ... OR 'TITLE-TATTLE!' ... OR 'THE A TO Z OF *DOCTOR WHO*' ... OR ... 'PEDANTS CUTAWAY' OR ... LOOK, IT'S AN ARTICLE ABOUT THE CONTROVERSY SURROUNDING EARLY *DOCTOR WHO* STORY TITLES, WRITTEN BY ANDREW PIXLEY. CAN'T WE JUST LEAVE IT AT THAT?!

Would *Inside the Spaceship* smell as sweet by any other name? Why is calling the first Dalek serial *The Mutants* a pain in any part of the anatomy you'd care to name? And should we refer to *Doctor Who*'s first outing as *100,000 BC* or *The Tribe of Gum*? Or *An Unearthly Child*? Or something else entirely?

The continuing controversy surrounding the thorny subject of *Doctor Who* story titles made me feel that, as we approach the show's 40th anniversary, there is as much opportunity for discussion, debate and confusion as ever. The big problem is that the first time *Doctor Who* romped through its production code alphabet, it wasn't necessary for the adventures to have definitive titles. Individual titles appeared on screen each week, giving a wonderful feeling of sitting down in November for a 42-week adventure, emerging from televisual hibernation somewhere around the following August. As far as the production teams were concerned, a code letter was more universal than any number of fluctuating titles scattered about on memos, booking forms, storylines, scripts and backs of fag packets. At a basic level – there were no titles, and so we should really be able to accept anything ... or nothing!

But these titles didn't just arise from popular consensus in the days when organised fandom began – did they? Surely they weren't discovered nestling under a gooseberry bush by the likes of Terrance Dicks and Jean-Marc Lofficier as they went for an early morning stroll, stumbling upon ancient and mystical runes abandoned by an archival stork? Taking a look at this trivial controversy, along with its eccentric evidence, we can see what a pointless exercise the christening of collectives actually is.

'A serial code was far more useful than the various titles scattered on scripts, memos and fag packets!'

So – where do all these titles come from? Let's start by stripping away all our titles and going back to the letter codes [see page 25]. And, as *The Sound of Music*'s Maria wisely suggested, we'll start at the very beginning with Serial A. This was originally commissioned simply as *Dr Who* – not much use to us – but re-commissioned shortly afterwards when Anthony Coburn went freelance under the title *Dr Who and the Tribe of Gum*. It's worth noting that this was marked tentatively as a 'working title'. This is one of the problems with titles – many of them are continually evolving and as much a frustration to a researcher as Earth's lifeforms were to Light. And just because a working title is noted as a 'working title', that doesn't mean that this is precisely what they ended up with. Further documents are simply headed 'First Serial' or 'Serial No 1' – which doesn't help much. However, *The Tribe of Gum* (or variants thereof) is there through to around early October 1963. And then – on Friday 1 November – the BBC issued a document entitled 'Amendment to Promotional Material: "Dr Who"' dated 30th July 1963 which gives details of three début serials. The first of these is the grammatically challenged *Dr Who and a 100,000 BC* (working title only).

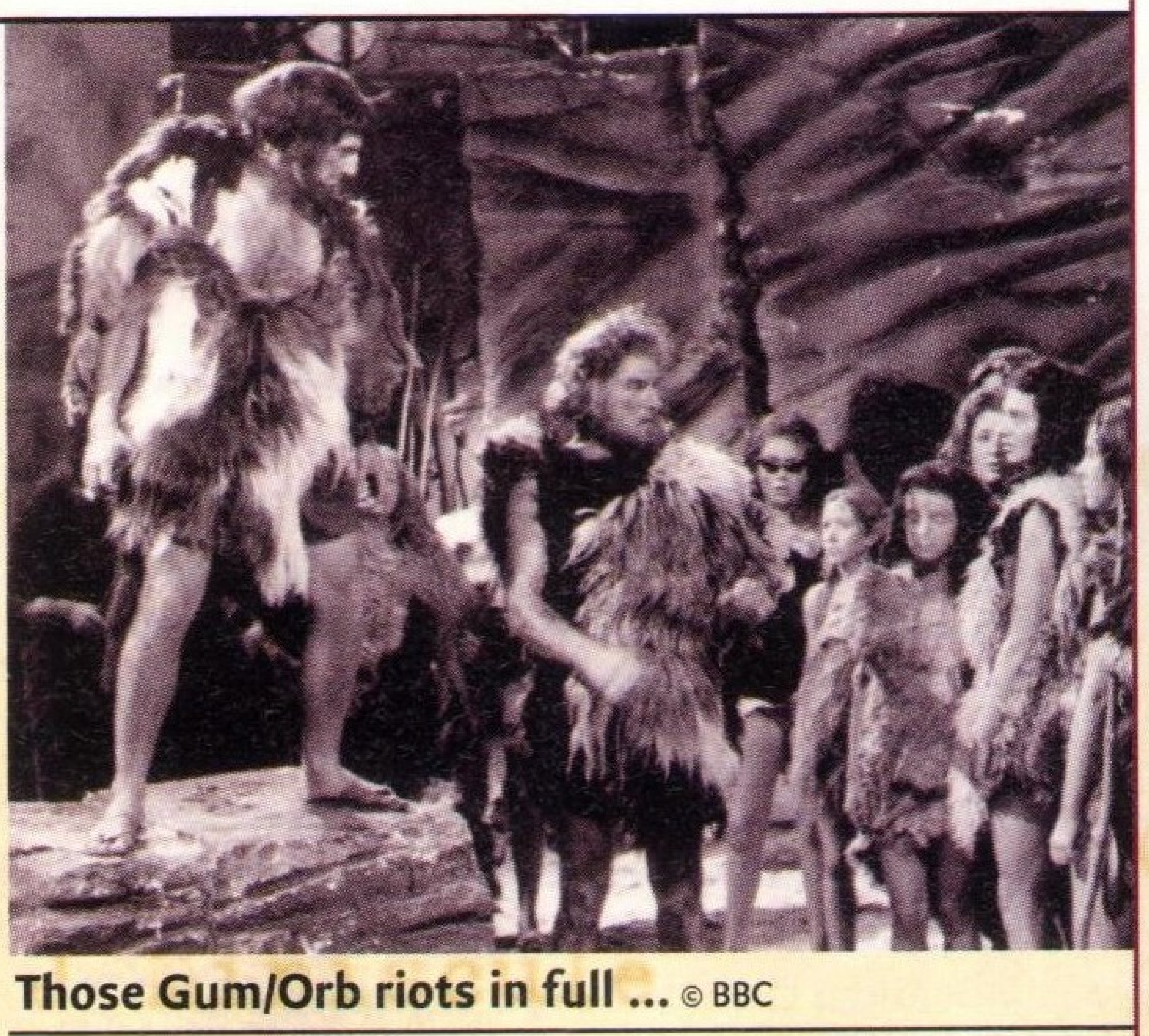
Of course by this time we're three weeks from broadcast and recording the third episode that night, so 'working title' is now pretty close to 'final title'. But the story doesn't end with broadcast ...

Shortly after we saw the Doctor embark on his first escapade, Serial A reverted to *Dr Who and the Tribe of Gum* for all the overseas residual payments and was consistently referred to as such right the way through to December 1973. So – maybe these titles are reliable? Hold your horses – payments for Serial D are given as *Dr Who and a Journey to Cathay* through to April 1974, those for Serial K as *Dr Who and the Daleks* as late as December 1974, and Serial T as *Dr Who and the Chumblies* up to 1968. Do you fancy trusting these?

Serial A was first referred to as *An Unearthly Child* in 1973 when *Radio Times* published their now legendary tenth anniversary *Doctor Who* special, and the editors decided that the best thing to do with the Hartnell serials for the first professionally published episode guide (in the accepted sense of the term) was to allocate the first title of each serial to the story. This was adopted – as *Unearthly Child* – briefly by Keith Miller's Doctor Who Fan Club which operated from 1972 to 1975, although this fledgling society later declared that the serial didn't have a title.

When the *Radio Times* guide was revised by Terrance Dicks to include serial titles for Target's 1976 revision of *The Making of Doctor Who*, most of the titles were drawn from BBC Enterprises material and are the items we know and love today (indeed, the Doctor Who Fan Club had been onto most of these in 1975 and most were also adopted by the new-born Doctor Who Appreciation Society). But those for Serials A to C remained stubbornly elusive, and so Dicks opted for the 'first episode' procedure. Fandom re-discovered *The Tribe of Gum* as a title in the late 1970s, and it was very popular for some years although much maligned – mainly because, as every fan now knew from tuning into *The Five Faces of Doctor Who* or reading Terrance's rather rushed novelisation, the tribe worship Orb and not Gum! Even so, along with *An Unearthly Child*, this was the option offered for many years of episode guides; *The Tribe of Gum* being generally used to refer to the second, third and fourth episodes of the stone age serial.

January 1988 saw the first of Titan's *Doctor Who: The Scripts* books, this début release being Serial A under the title *The Tribe of Gum*. In this, range editor John McElroy made the first ever professional public reference to the title 100,000 Years BC/100,000 BC and indicates that it is unlikely that *An Unearthly Child* was ever intended as a title for the whole serial.



Those Gum/Orb riots in full ... © BBC

Leaving paeolithic pandemonium aside for a moment, let's leap onto the scarred landscape of Skaro. Serial B starts off as a rather rushed storyline entitled *The Survivors* – which Terry Nation clearly thought was a catchy title and stored away for further use. This is in mid-July 1963, and by August it's become *Doctor Who and the Mutants* and then uses both this title and *Beyond the Sun* during September/October until reverting to *Dr Who and the Mutants* (working title) on the aforementioned November release. *The Mutants* even found its way into SF fanzine reviews at the time, a further promotional document from December 1964, a press release on Douglas Camfield in 1965 ... and *Dr Who and the Mutants* was used on copyright payments by the BBC through to December 1974. Indeed, in 1974, BBC Enterprises were still listing this story as *The Mutants* in their *A Quick Guide to Dr Who* sales brochure – which, before you ask, didn't offer a title for Serial A – and was used consistently by the Doctor Who Fan Club through to 1975. And yes, that was in spite of the fact that Jon Pertwee's Doctor had so recently taken a soujourn to Solos which bore that very same title ...

As we've seen, *The Dead Planet* was the title allocated in 1973 by the *Radio Times*, and this chuntered on quite nicely until 1980 when J Jeremy Bentham and Cyber Mark Services announced the title *The Daleks* on the cover of the third issue of their acclaimed reference work *Doctor Who – An Adventure in Space and Time*. It's a good title, does what it says on the tin, and it's easy to see that it was arrived at from both the 1965 movie *Dr Who and the Daleks* and the Target paperback reissue *Doctor Who and the Daleks*. This was rapidly taken up by Jean-Marc Lofficier for his revised first edition of *The Doctor Who Programme Guide* in October 1981 and has proved very popular ever since, with appearances on numerous books and videos.

The fact that this 'new' title caught on so quickly also indicates the potency of organised fandom at this point, even though the title *The Mutants* had been a staple diet of the DWFC only six years earlier – fans were now better organised to disseminate information and soon make it concrete fact. And, as if to back them up, the Titan Script Book for Serial B was also issued as *The Daleks* in December 1989 – although to Mr McElroy's credit there was a full explanation of the alternative *The Mutants* title.

> **'Camera scripts exist for *Peepshow, Strange Matter* and *Vampire From Space*, so we can't trust them'**

Actually, why shouldn't we have two serials called *The Mutants*? *Voyage to the Bottom of the Sea* embarked upon two aquatic adventures called *The Creature* and the eternally peaceful Clangers had two encounters entitled *The Egg*. Never seemed to upset them. After all, the producers never seriously expected people to be cataloguing these things almost 40 years later. We were supposed to grow up and become accountants and road sweepers.

"Fancy a journey to Cathay?" "Yeah, alright." © BBC

Or what about never having any episode titles at all? Pity the poor devotees of *Sapphire and Steel*, forever condemned to coming up with new collective terms of reference for the time detectives' six super-sleuthing serials.

The 50-minute budget-conscious curio that is Serial C arrived so late in the day that the first paperwork to mention it is the same November 1963 press release that gives it the moniker *Dr Who inside the Spaceship* (working title), and this is truncated to *Inside the Spaceship* by a memo dated January 1964. And, yup, copyright payments for the next ten years are made as *Dr Who Inside the Spaceship*. Then, in 1974, Serial C pops up on BBC Enterprises *A Quick Guide to Dr Who* as *Beyond the Sun* – a title which was then hastily removed from a revised version of the brochure later that year. By then of course, *The Edge of Destruction* had already been suggested by a desperate *Radio Times* editor ... As for the DWFC, they eventually declared it to have no title. Again.

It is most likely that the allocation of *Beyond the Sun* to Serial C is an error since the title was used during development on Serial B. But – maybe somebody liked it. It was fandom getting its collective mitts on a copy of *A Quick Guide to Dr Who* which led to the popular use of *Beyond the Sun* in fandom for several years from the late 1970s, although in his revised first edition of *The Doctor Who Programme Guide*, Jean-Marc Lofficier states – quite correctly to my mind – that *Beyond the Sun* is erroneous and opts for *The Edge of Destruction*, which became a firm favourite with the readership.

So – that's the general state of play up to the boom time for *Doctor Who* interest. But what other evidence is there for titles? Camera scripts you say? Sorry – think again. There is no title – other than the episode title, naturally – for the first four serials at all – the first to carry a serial title was Serial E with *Doctor Who and the Keys of Marinus*. After that, Serials J, K, L, N, S and U lack any story titles. As for Serial V, eleven of these have titles which have five different variants of plurals and punctuation for *The Daleks' Master Plan*. And anyway – can you trust camera scripts any more than overseas payments? After all, there are camera scripts for *The Vampire from Space* and *Peepshow* and *Strange Matter* kicking around.

BBC Enterprises synopses for overseas sales, then? Well, in the first place, why should an overseas title be the same as a UK title – series titles and episodes are often changed for overseas sale (that's *Randall and Hopkirk (Deceased)*, *The Good Life* and *Danger Man* for those of you in the UK, and *My Partner the Ghost*, *The Good Neighbors* and *Secret Agent* if you're Stateside). And in the second place, those for Serials A to D again don't have any titles. It must be admitted that most of these overseas sales titles are the ones we use today (with Serial W truncated to simply *The Massacre*) ... but bear in mind we are dealing with an arm of the BBC that issues *Day of the Daleks* under the title *Dr Who and the Daleks*!

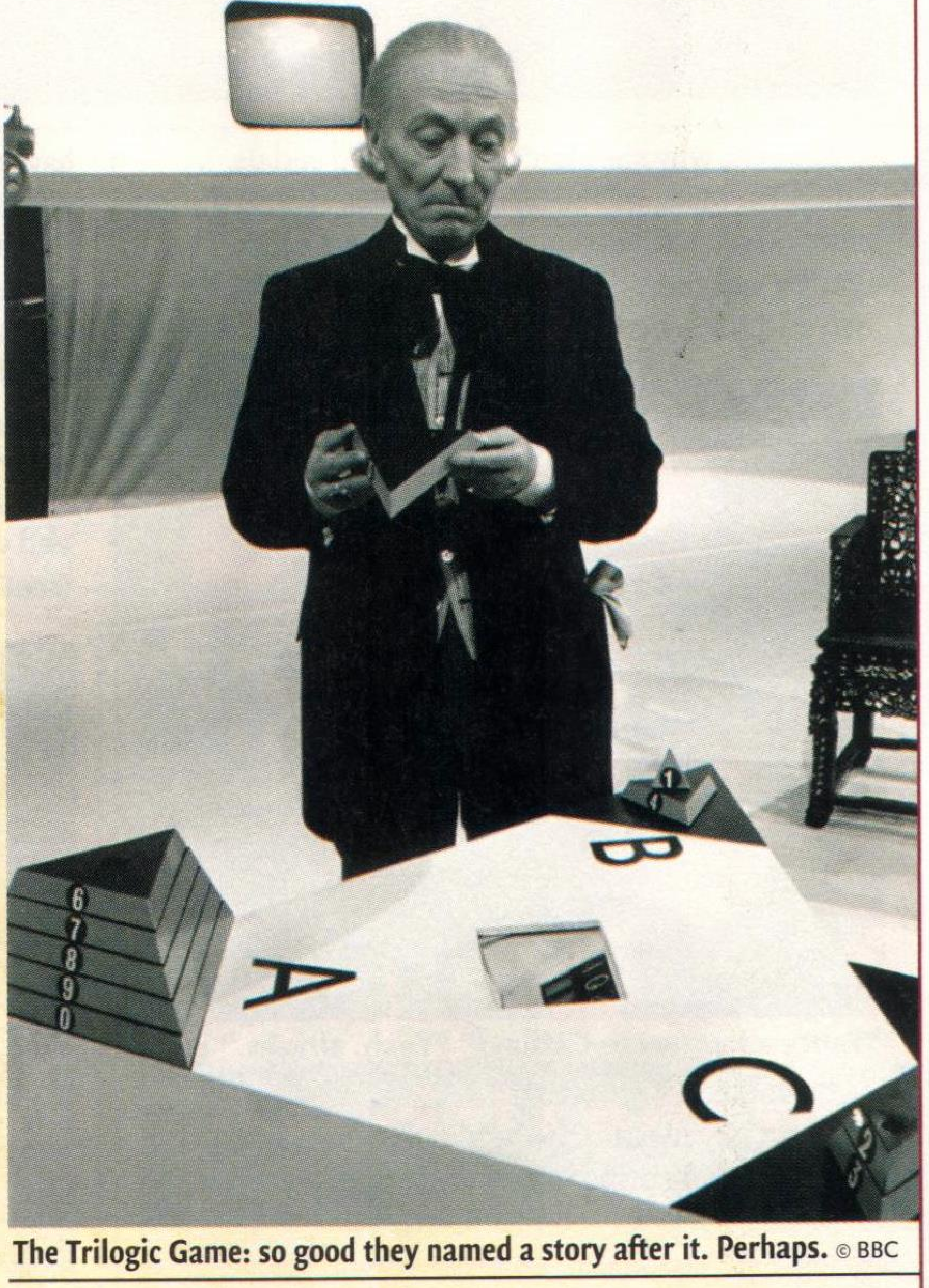
It ain't a planet of giants. But they *are* miniscule. © BBC

Aah! The faithful *Radio Times* won't let us down, surely? They used to carry an article on each serial and are bound to have the titles. 'Fraid not! Fine for serials J, L, N, Q, R and, at a push, T (*Galaxy Four*). The article for Serial B is *Dr Who on the Dead Planet* and that for G is *Dr Who: Strangers in Space*, both betraying a love for first instalment titles. Then again, Serial H is introduced as *Dr Who and the French Revolution* – so maybe things aren't that simple at all! And before anyone suggests the Synopses for the Deaf advertised in the *Radio Times*, they refer to the last nine episodes of Serial V as *Dr Who and the Daleks!*

Thank goodness that on Saturday 28 May 1966, everybody tuned into a show that opened with the title captions *The Savages* Episode 1. There they were – story titles finally up there on the screen for all to see. End of argument.

Anyway, everything was reasonably happy during the 1980s and the sterling work of Lofficier was generally accepted until those infernal historians started digging into the musty memos and unearthed long lost titles ... and that November 1963 press release. Stephen James Walker published a fascinating article entitled *The Origins of Doctor Who* in his fanzine *The Frame* in 1988, suggesting that A, B and C should maybe be called *Dr Who and a 100,000 BC*, *Dr Who and the Mutants* and *Dr Who inside the Spaceship*. He then followed this up with further research some issues later, promoting titles such as *The Massacre of St Bartholomew's Eve* and the ever-controversial *Dalek Cutaway* from their respective camera scripts. Of course, there is an argument that *Dalek Cutaway* was never a title at all, but a description of the episode and should be discounted. But, then again, *The Three Doctors* was a description as well which was meant to be retitled *The Black Hole*, and we all know what happened there.

'The sterling work of Lofficier was generally accepted, until long-lost memos began to be uncovered ...'


The Trilogic Game: so good they named a story after it. Perhaps. © BBC

By 1989, there were two schools of thought: the documented and researched titles, where more and more parchment evidence was being unearthed in long forgotten files, and the titles grasped to the collective bosom of fandom. Although the programme itself had stopped, the market for merchandise hadn't realised this, and more books stacked the shelves, with authors defining their own basis on which titles to use. Lofficier's revision of *Doctor Who – The Programme Guide* in 1989 retained its previous titles for A, B and C, but conceded 'aka's (also known as) such as *The Tribe of Gum*, *Inside the Spaceship* and *Beyond the Sun* while also specifying Serial B's correct title as *The Mutants*. The 'new' titles really made their major perception shift with *Doctor Who – The Sixties* from the trio of David Howe, Mark Stammers and the aforementioned Steve Walker in 1992, who boldly stated the titles were *100,000 BC*, *The Mutants* and *Inside the Spaceship* on the basis that these were the final titles used at the time of production and broadcast. Although the authors admitted that *The Mutants* caused untold problems and agreed to refer to it by and large as *The Daleks*, this still provoked enough reaction in fandom to consider deploying the National Guard with rubber bullets to quell the frenzied masses ... especially when *Dalek Cutaway* was put forward as a replacement for *Mission to the Unknown*.

The 'new' titles were adopted by **DWM** around this time as one of the first attempts by then-editor John Freeman to standardise formats for the writers. Others who were happy enough to go along with the new broom included licensed works, such as Lance Parkin's *A History of the Universe* and Justin Richards and Andrew Martin's *A Book of Lists*, and unlicensed works such as Adrian Rigelsford's *The Doctors* (although this tome retained *Mission to the Unknown* over and above *Dalek Cutaway*). Showing that they were happy to consider new evidence, when *The Television Companion* emerged in 1998, Howe and Walker themselves had now eschewed *Dalek Cutaway* in favour of the more traditional (and exciting) *Mission to the Unknown*.

Lofficier exercised his right to depart from *The Sixties* prescription with his new update of *Doctor Who – Programme Guide* in 1994, but explained the discrepancies in footnotes as before – abandoning *Beyond the Sun*. The most notable work at this time was 1995's *The Discontinuity Guide* in which the subject was tackled head on by a trio of writers – Paul Cornell, Martin Day and Keith Topping – who were very much in touch with their roots in popular fandom. "The only canonical titles are those that appear on screen," stated the forthright foreword. "We maintain that the proper title should remain what the story is known as by most people ... *An Unearthly Child* is the democratically elected title for the first story, reflected by the BBC in their video releases. Calling it anything else might be a mark of strict accuracy, but it could also be a sign of elitism". Thus, A, B and C remained *An Unearthly Child*, *The Daleks* and *The Edge of Destruction*, accompanied by side-orders of *Mission to the Unknown* and *The Massacre* – a massive indication of the impact made on *Who* sub-culture by Lofficier's 1981 work.

But things change. People change. And titles change. What title is in general use now may not be the one from yesterday or the one used tomorrow. There's no consistency – even within the same organisation. In October 1997, BBC Worldwide informed us via *Doctor Who: A Book of Lists* that the first three story titles are *100,000 BC*, *The Mutants* and *Inside the Spaceship* ... but the gloriously remastered videotapes from the same company less then three years later proudly display the titles *An Unearthly Child*, *The Daleks* and *The Edge of Destruction*. What's a fan to think?

In 1996, Chris Howarth and Steve Lyon's *The Completely Useless Encyclopedia* showed that the fan sub-culture had become able to recognise the cruel joke played on its own liking for lists. Their book abandons its 'Obligatory *Doctor Who* Episode Guide' after only four entries with numerous indecisive crossings out, declaring "Oh, sod this for a game of soldiers ...". The realisation had dawned. The task was fruitless – and had little to do with the fun of the show, one way or the other.

And if you still doubt that the task is fruitless, please enter my own personal TARDIS and tumble back over three decades to 1965 – a mere two years into the show's run. Here, a nameless BBC scribe, whom I strongly suspect to be incoming story editor Donald Tosh, has no less than three attempts at writing out a list of the titles on some sheets of old-fashioned thin typing paper. These are lovingly preserved in a little brown envelope hidden at the back of a dusty production file buried in the bowels of the BBC Written Archives Centre. Donald did his best, bless him, on both the serials that he was inheriting from his two predecessors, and those that he was commissioning himself. But even he, the series' own story editor, ran into problems as he scratched away with his biro.

His first attempt begins:

A *Dr Who & the Tribe of Gum*
B *Dr Who & the Robots*
C *Dr Who & the journey to Cathay*

... at which point he gives up, having realised that this doesn't match up at all with what went out. So, he starts again. Less ambitiously, he this time attempts to list the episodes blocked together for each serial, with the Serial Code above them – but with a little arrow that places the title of the first episode on the same line as the story code. Hence Serial G could be mis-interpreted as being *Strangers in Space*, etc. Regrettably, he doesn't get very far. The scribe still believes Serial J to be a four-parter, and so concludes its episodes were *Planet of Giants*, *Dangerous Journey*, *Crisis* and *World's End*. Further on, *Conspiracy* is missing altogether and by the time he gets into Serial N, he realises that this can't be at all right.

So, he starts again, getting the first three from the November 1963 document. *Dr Who + 100,000 BC*, *The Mutants*, *Inside the Spaceship* and then, in his stride, *Marco Polo*, *Keys of Marinus*, *Dr Who + the Aztecs*, *Dr W + the Sensorites*, *Dr Who + the Reign of Terror*. There's some indecision on Serial J as he hedges his bets on *Planet of Giants/Miniscule* after which, it's *Dalek Invasion of Earth*, *Dr W + the Rescue*, *Dr W + the Romans*, *The Web Planet* and nothing for P.

A bit later in the year Donald has one more go. He retains his original list with minor changes for Serials A to H, although he strangely notes that *Dr Who & the Reign of Terror* is "(Made up)". For J he has now opted for *Dr Who & the Planet of Giants* and then sticks to his original proposals through to N. For his next three serials, he's fine: *Dr Who & the Crusade*, *Dr Who & the Space Museum* and *Dr Who & the Chase*. Then he's stumped, leaving Serial S's time

You've gotta have a system!

DWM AIMS TO USE THE TITLES ALLOCATED TO THE SERIALS AS CLOSE TO TRANSMISSION AS POSSIBLE. THUS, THE *RADIO TIMES* OF THE TRANSMISSION PERIOD IS A KEY DOCUMENT, FOLLOWED BY CAMERA SCRIPTS AND OTHER CONTEMPORARY PROMOTIONAL MATERIAL SUCH AS THAT ISSUED BY BBC ENTERPRISES. HERE'S DWM'S 'OFFICIAL' LISTING, AND THE SOURCES FROM WHENCE THEY CAME:

A	*100,000 BC* – 1 November 1963 press document
B	*The Mutants* – ditto/BBC Enterprises material
C	*Inside the Spaceship* – ditto
D	*Marco Polo* – production documentation
E	*The Keys of Marinus* – camera scripts/BBC Enterprises material
F	*The Aztecs* – camera scripts
G	*The Sensorites* – camera scripts
H	*The Reign of Terror* – camera scripts/BBC Enterprises material
I	*Planet of Giants* – Radio Times article/BBC Enterprises material
J	*The Dalek Invasion of Earth* – production documentation/BBC Enterprises material
L	*The Rescue* – Radio Times article/BBC Enterprises material
M	*The Romans* – camera scripts/BBC Enterprises material
N	*The Web Planet* – Radio Times article/promotional material
O	*The Crusade* – camera scripts
P	*The Space Museum* – Radio Times article/camera scripts
R	*The Chase* – Radio Times article/camera scripts
S	*The Time Meddler* – promotional material/BBC Enterprises material
T	*Galaxy 4* – Radio Times preview/camera scripts
T/A	*Mission to the Unknown* – Radio Times article/camera script
U	*The Myth Makers* – Radio Times preview/BBC Enterprises material
V	*The Daleks' Master Plan* – 6 of the camera scripts
W	*The Massacre of St Bartholomew's Eve* – camera scripts
X	*The Ark* – 3 of the camera scripts/BBC Enterprises material
Y	*The Celestial Toymaker* – camera scripts/BBC Enterprises material
Z	*The Gunfighters* – camera scripts/BBC Enterprises material

That's silly!

OKAY – LET'S TRY A NEW RULE TO LICK THESE TITLES ONCE AND FOR ALL. LET'S GO FOR THE EARLIEST DOCUMENTED TITLE FOR EACH SERIAL, AND SEE WHAT WE GET:

A	*Dr Who and the Tribe of Gum*
B	*The Survivors*
C	*Dr Who inside the Spaceship*
D	*A Journey to Cathay*
E	*Doctor Who and The Keys of Marinus*
F	*The Aztecs*
G	*The Sensorites*
H	*The Reign of Terror*
J	*Miniscule*
K	*The Daleks*
L	*Doctor Who and Tanni*
M	*The Romans*
N	*Doctor Who and the Webbed Planet*
O	*The Crusade*
P	*The Space Museum*
R	*Doctor Who and the Daleks (III)*
S	*Dr Who and the Monk*
T	*Dr Who and the Chumblies*
T/A	*Dalek Cutaway*
U	*The Mythmakers*
V	*Twelve-Part Dalek Story*
W	*The War of God*
X	*The Ark*
Y	*Dr Who & the Trilogic Game*
Z	*Dr Who and the Gunfighters*

That's pretty horrible isn't it? Back to the drawing board ...

Submitted for your approval

DON'T LIKE THE OPTIONS CURRENTLY IN CIRCULATION? WELL, WE HAVE PLENTY MORE TITLES IN STOCK, ALLOWING YOU TO CHOOSE ONE WHICH MAY BE MORE TO YOUR TASTE ...

A	*The Paleolithic Age* was what Verity Lambert called the first serial in a letter in December 1964, while a 1965 publicity document opted for *Dr Who in the Stone Age*. The 1976 DWAS Synopsis sheets offer *The Cavemen* after dodgy memory had led to the DWFC suggesting *Unborn Child* in 1972
C	*The Brink of Disaster* was popular on the original DWAS synopses
G	The original DWAS reference department liked *The Unwilling Warriors*
K	*Return of the Daleks* was a pretty good working title, while the early DWAS took big-screen influences for *Invasion Earth 2164AD*. The Target paperback claims to have been based upon *Doctor Who and World's End*
M	The DWAS suggested both *The Roman Empire* and *The Slave Traders* in 1976
P	The back of the first set of publicity photographs carry *Dr Who and the Saracen Hordes* while the early DWAS took a shine to *The Lionheart*
R	The storyline title was *The Pursuers*
S	Director David Maloney tells a story about how it was called *The Vikings* or *The Saxons* depending on which they had the most extras of
U	The recording schedules for the serial claim *Dr Who and the Trojan War*
V	Turns up on recording schedules as *Dr Who and the Daleks (IV)* while early DWAS paperwork goes for *The Master Plan*
W	This can be trimmed to suit your own length. *The Massacre of St Bartholomew* is on recording schedules, but we can trim this down to *The Massacre of Bartholomew* for BBC Enterprises' *A Quick Guide to Dr Who*
X	*The Space Ark* floated around fandom in the early 1980s – nobody was quite sure where from – and then turns up in the BBC Broadcasting Research report *Doctor Who Audience Data* in 1990
Z	The scripts were delivered as *Dr Who & The Gunslingers* and *The Wild West* was an early DWAS title

meddling madness as "Dr Who & the". T is then *Dr Who & the Chumblies*, after which he notes that there is "Also *Dalek Cutaway*", followed by *Dr Who & the Trojans*, *Dr Who & (Battle of Wits)* and the "(Made up)" title of *Dr Who & the Massacre of St Bartholomew*. Serial X confounds him again as "Dr Who &" while Y is *Dr Who & the Trilogic Game* and Z simply *Dr Who*. Maybe by that time, the production team had figured out it wasn't such a good idea.

So, if the production office handling the scripts couldn't get it right at the time, why should we mere mortals, almost 40 years later, even attempt it? Did anyone learn from previous mistakes? Hardly. Can anyone namedrop *Doctor Who and the Silurians* without feeling just a little uncomfortable? Moreover, when *Doctor Who* was 'relaunched' in 1996, the 90-minute pilot was imaginatively titled – wait for it! – *Doctor Who*. It must have taken, ooh ... *seconds* to come up with that one! The fans who worry about such things were distraught. How, in years to come, would they differentiate between this *Doctor Who* and all other *Doctor Who*? Producer Philip Segal kindly suggested that we call it *Enemy Within*, which was nice of him, but with nothing to back that title up (it appears nowhere on production documentation, let alone the *Radio Times* or the video and novelisation of said "sensational feature-length film") it seems to have found its niche as simply "the 1996 TV Movie". More than three decades after it started, *Doctor Who* was back – but nobody knew what the heck to call it! Nice to know that some things never change.

As we near the end of this article, I dearly hope that nobody's still expecting me to come up with a miraculous answer ... because there isn't one. Pick any title you like, the one that suits you, the one which throbs to the beat of your inner soul. It's as good as any other. Or make your own up and see if it catches on, so that in a decade's time our episode guides bear titles like *When The Clocks Melted* or *Walking with Cavemen*.

The great thing is, of course, that ultimately, this trivia does not harm our enjoyment of the serial – but if one's mind has an appetite for background morsels of detail, the knowledge can at least act as a tasty elevenses. At the end of the day, the Daleks framed by Christopher Barry's camerawork look no less terrifying in *The Daleks* than in *Beyond the Sun*. We all still want dusty cans of 16mm film to emerge from forgotten vaults, regardless of whether their labels read *The Myth Makers* or *The Trojan War*. And the Menoptra's temple of light is still impressive be it constructed on either a Web or a (more grammatically correct) Webbed planet.

It's a shame that television playwright Alan Plater has never written for *Doctor Who*, for his lateral look at the universe is one which suits the show's soul very well. In his 1994 novel, *Oliver's Travels*, one exchange imparts a true gem of wisdom:

"Nothing makes sense."

"Do you expect things to make sense?"

"Yes."

"I'm not aware of any cure for that condition ..."

Warriors' Gate

LIONS AND TIME LORDS AND TEARS, OH MY! MIRROR MAN ANDREW PIXLEY GETS HIS HANKY OUT AS ROMANA AND K9 BID ADIEU ... BUT WILL IT BE ALL WHITE ON THE NIGHT?

PART ONE 1

After months of being stranded in a white void, Captain Rorvik and his crew attempt to jump their bulk freighter spaceship across the time lines. But a time rift sends them back to where they started with a rip in their hull that exposes their massive engines. Rorvik vents his wrath on Biroc, a leonine alien manacled to the ship's navigation equipment. The captain orders the weakened creature to be 'patched up' in the hold, but Biroc overpowers the crewmen and walks out into the void.

Inside the TARDIS, still adrift in E-Space, Romana complains that she does not want to return to Gallifrey. The TARDIS is breached as the doors open and time winds swirl in, damaging K9. The Doctor, Romana and Adric watch as Biroc enters and manipulates the controls; the alien warns of those who may follow him and leaves. Checking the new co-ordinates, the Doctor notes that they all read zero – the theoretical intersection of negative E-Space and positive N-Space. The Doctor follows Biroc out into the void while repairs are attempted on K9.

Wok to rule? Adric (Matthew Waterhouse) commandeers the MZ. © BBC

The freighter crew learn that their warp drive is critically damaged. The scanners detect the TARDIS, and Rorvik leads Packard and Lane out to locate the blue box. Biroc reaches a huge stone gateway standing in the nothingness; entering, he walks through a dusty banqueting hall and vanishes through a mirror. The Doctor enters, stooping to examine some manacles shed by Biroc and failing to notice a suit of armour jerk into life and raise its axe above him ...

PART TWO 2

The Doctor dodges the axe just in time, only to be confronted by a second warrior; both figures cut each other down, and the Doctor deduces that they are robots.

Seeing Rorvik's party on the scanner, Romana ventures outside to see if they have memory wafers to repair the erratic K9; the men explain that they are looking for their navigator, a time sensitive Tharil. Believing Romana to be a time sensitive, Rorvik invites her to his ship. Once on the bridge, Romana is grabbed and manacled into the navigator's position. As the power is boosted through her, an image of the gateway appears on the screen and Rorvik decides to mount an expedition. Aldo and Royce, the ship's maintenance crew, are told to revive more of the Tharil cargo.

K9 and Adric venture out into the void, but soon become lost and separated. In the banqueting hall, the Doctor activates one robot's memory wafer and, aided by power from the newly-arrived K9, hears that they are Gundan robots "made by the slaves to kill the brutes who rule" – the masters who fled to the gateway. Rorvik and his men enter as another Gundan destroys the first and escapes through the mirror. Moments later, the Doctor, cornered by the traders, backs away through the mirror as well.

On the freighter, Aldo and Royce's revival horrifically burns a Tharil. The injured creature moves through the ship and onto the bridge, advancing on the manacled Romana. She screams ...

PART THREE 3

The Tharil releases Romana. Rorvik's party contact the ship and order Aldo and Royce to ready the MZ weapon for use on the mirrors. Packard and Lane return to collect the MZ; K9 follows, bleating that the environment is vanishing. Adric sneaks on board the freighter and finds Romana; together they discover the damaged warp drive, but Romana is recaptured as she discovers that the ship's hull is made of the dense Dwarf Star Alloy. Romana is again rescued by the Tharil; the pair vanish, walking through the void and banqueting hall and passing into the mirrors.

Behind the mirrors, the Doctor encounters Biroc and finds himself in a strange monochrome dimension of ornate gardens; he learns that K9 will be restored on this side of the mirrors. Arriving at a stone building, the Doctor encounters a child Tharil, who leads him to a meal in the banqueting hall – back in the days when it was clean and new. Meeting Biroc again, the Doctor realises that the cruel rulers of the past were the Tharils, whom he now sees at the height of their empire, riding the time winds and lashing out at human slaves. Romana and the now-healed Tharil arrive just in time as the Gundans burst in ...

Suddenly, cobwebs shroud the hall and they find themselves facing Rorvik: "Well Doctor, this is a surprise."

PART FOUR 4

The Doctor realises they have jumped back across the time lines; now he knows the way out. He deduces that Rorvik's crew are slavers, trading in Tharils; only Dwarf Star Alloy can hold the time-sensitives and the sheer mass of the ship is causing the void to collapse in on itself. Adric assumes control of the MZ, allowing the Doctor's party to escape back to the TARDIS with K9. When the MZ blows up, Rorvik decides to fire his ship's engines at the mirrors in a backblast. Realising Rorvik's plan, the Doctor deduces that the mirrors will reflect the power and cause the void to collapse totally.

Romana shows the Doctor the damaged engines – but Rorvik attacks the Doctor. Romana earths the ship's power. Biroc appears and tells them to do nothing; he transports the Doctor and Romana back to the TARDIS. Romana announces that she is not returning to Gallifrey, but will stay to help the Tharils; the Doctor gives her K9 to take with her behind the mirrors. The Tharil who freed Romana breaches the freighter and revives his fellows in the hold. Rorvik's crew fire their engines as the TARDIS dematerialises; the blast flips the police box into N-Space as the freighter is destroyed – the Tharils walking from the blazing hulk into the gateway. Safe behind the mirrors, Romana, Biroc and a restored K9 watch sadly as the TARDIS fades away from the sky ...

'They are only people'

In the banqueting hall, the Doctor sees that the Tharils' great empire thrived on human slavery...

BIROC We use our power. To those who travel on the time winds the vastness of space is no obstacle. Everything is ours.

A Tharil lashes out at a human serving girl. The Doctor helps her up.

DOCTOR [*Indicating the girl*] Including her?

BIROC They are only people.

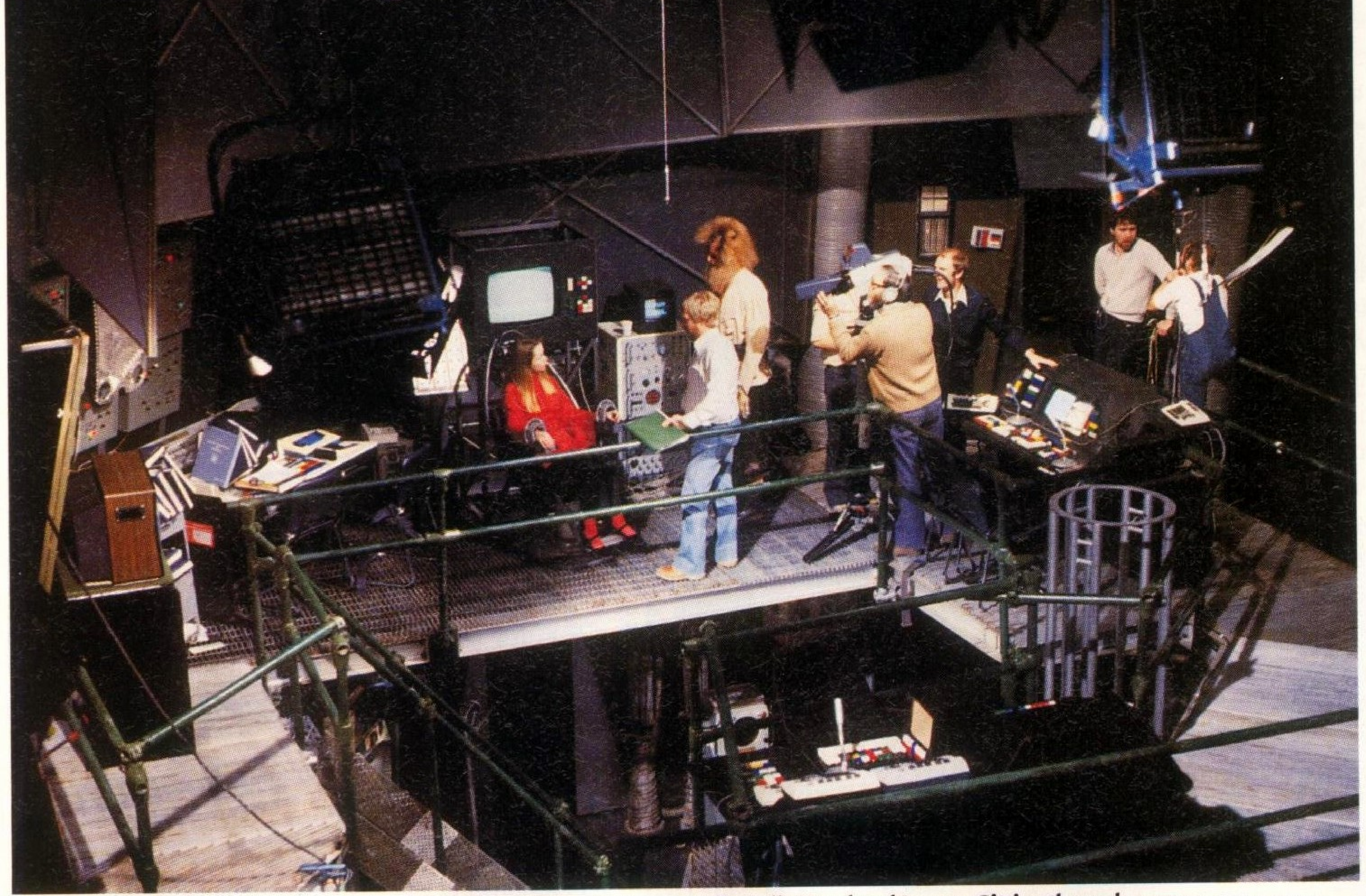
DOCTOR So, you are the Masters the Gundan spoke of! The Enslavers.

BIROC The weak enslave themselves, Doctor. You and I know that.

DOCTOR [*contemptuously*] Oh yes, yes. This is no way to run an empire.

From **Warriors' Gate** Part Three by Stephen Gallagher

In Production



Friday 26 September 1980, TC6: Production Assistant Graeme Harper talks Lalla Ward and Jeremy Gittins through a scene. © Mat Irvine

Keen to bring 'serious' science-fiction into *Doctor Who*, script editor Douglas Adams approached novelist Christopher Priest during 1979. Priest had been writing short stories since 1966; his novels included *Indoctrinaire*, *Inverted World* and *The Space Machine*. Priest visited Adams and ideas for a four-part serial were developed. In December 1979, Adams left the show – but his replacement, Christopher Bidmead, had even more of a drive towards science-fiction, and found that Adams had left very few script ideas behind. Priest's was not among them.

At the same time as Bidmead joining, the show also acquired a new producer, John Nathan-Turner. One of his first acts was to alter the seemingly-invulnerable line-up of the TARDIS crew. After New Year 1980, the producer had lunch with Lalla Ward, who played the Doctor's Time Lord assistant Romana, and said he felt it was time for her character to leave; this was a relief to Ward who wanted to leave during the new season but had feared telling the producer. Ward was contracted for 20 of the 28 new episodes on Wednesday 16 January, and proper plans were made to write Ward out, avoiding the sudden departure of her predecessor, Mary Tamm. A replacement character, Adric, was outlined on Wednesday 30 January. Nathan-Turner planned to write out the robot dog K9 at the same time as Romana. The producer felt that K9 had become too much of a 'get-out clause' for writers, and the prop often proved problematic to operate.

Reading a Priest novel, Bidmead was impressed with its creativity and felt that, although Priest had no television experience, he could be worth suggesting to Nathan-Turner. Contacted by Bidmead, Priest revived the storyline discussed with Adams; this was formally commissioned as a scene breakdown entitled *Sealed Orders* on 27 February. Bidmead wanted a story set on Gallifrey to write out Romana, with the Doctor apparently receiving orders from the Time Lords to kill her. Priest was fascinated by the TARDIS, and developed a notion of having two variants of the TARDIS, one inside the other because time had run into itself. There was also a time paradox plot which would be used to write out Romana, the paradox also creating a spare Doctor who gets killed.

Bidmead was delighted with the hard science-fiction concepts that Priest offered. He commissioned the four scripts for *Sealed Orders* on Monday 24 March; this serial would run fifth in the new season and conclude a trilogy developed by Nathan-Turner and Bidmead in which the TARDIS would be trapped in E-Space. Aware of Priest's lack of scripting experience, Bidmead worked closely with him and was excited by the idea of a prominent writer working on *Doctor Who*, but he underestimated the attention Priest required. When the first drafts were delivered, the concepts were excellent but the work was that of a novelist, with scenes that would not play well on television. Bidmead went through the drafts and suggested changes, but found that Priest was unable to adopt these. To demonstrate what he was looking for, Bidmead re-edited some of *Sealed Orders*, which caused tensions with Priest who withdrew from the project in April. Priest and Bidmead parted on bad terms.

Fortunately, Bidmead had a contingency project to replace *Sealed Orders*; a story in development with Stephen Gallagher. In his late twenties, Gallagher had been a long-term *Doctor Who* fan from the William Hartnell days of the programme. Shortly after joining *Doctor Who*, Bidmead read Gallagher's radio script *An Alternative to Suicide*, submitted as a sample of his work by the play's director Martin Jenkins. Bidmead was impressed by the play's momentum and telephoned Gallagher. After a lunchtime meeting in December, Gallagher pitched a five page outline to Bidmead entitled *Dream Time*. This was based on a non-Doctor

WRITER Stephen Gallagher

Born in Salford in October 1954, Stephen Gallagher was a Blackburn based writer who, after studying at Hull University, worked for Yorkshire Television and joined Granada Television's presentation department in 1975. Gallagher had been writing fantasy novels since 1977, and in 1979 had his first major sale with *Chrimera*. Although he had never written for television, Gallagher had radio experience including a science-fiction serial for Piccadilly Radio in 1977 entitled *The Last Rose of Summer* (which he subsequently novelised in 1978 under the name 'Stephen Couper'); this was followed by *Hunter's Moon* and *The Babylon Run*. He had also written *An Alternative to Suicide* for *Hi-Fi Theatre* recorded and broadcast on Radio 4 in November 1979.

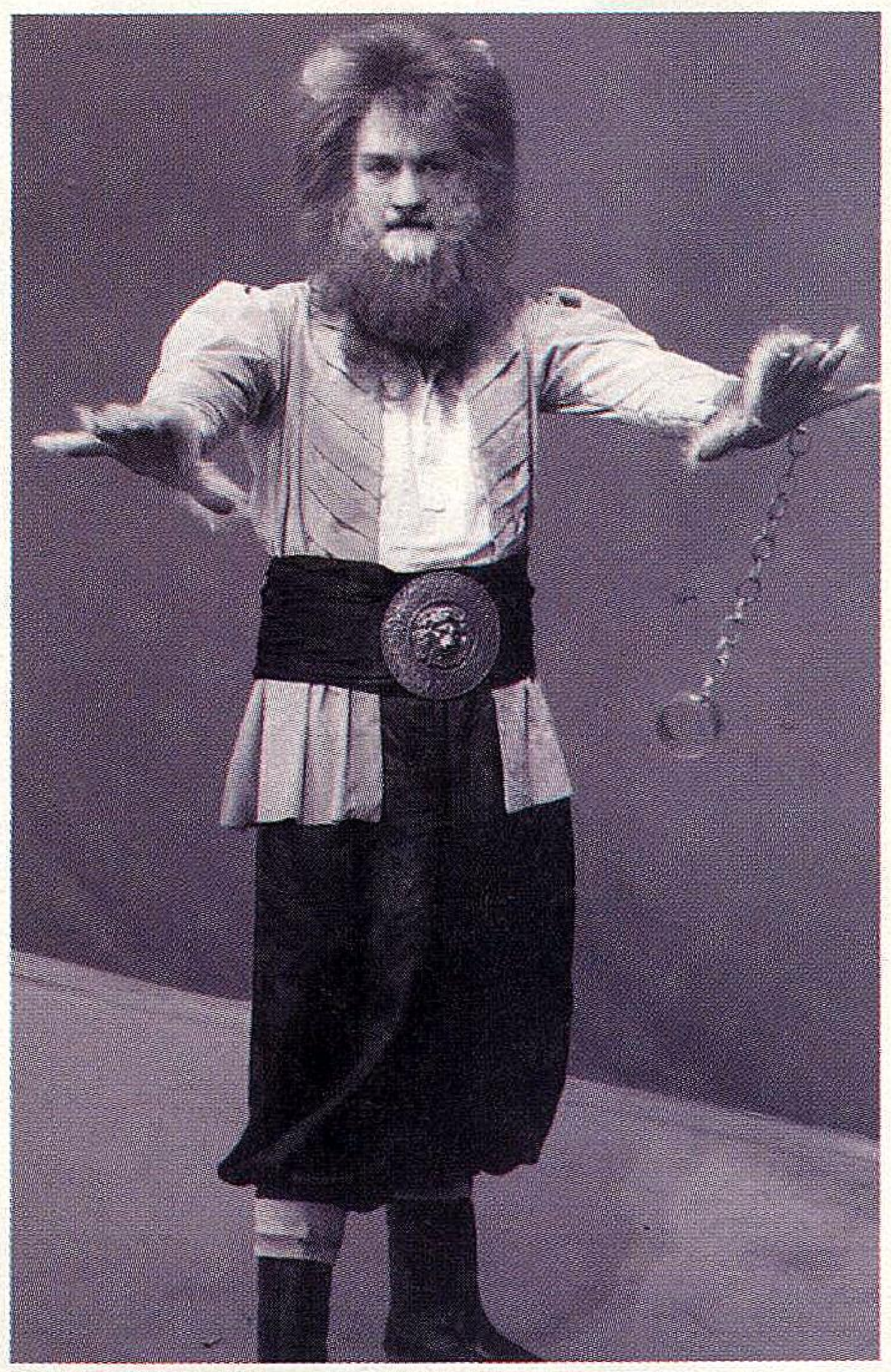
Who story called *The Dream Time*, one of several notions Gallagher had considered as a conclusion to a radio trilogy begun with *The Last Rose of Summer*. This idea had a being escaping from a spaceship bridge to a wasteland planet, home of a lost civilisation. An isolated room receives visitors, taking them to a hall of mirrors that are gateways to parallel worlds. The story grew from the concept of 'alcheringa', a Aboriginal term meaning 'Dream Time' that Gallagher had learnt about from an Australian colleague at Granada Television.

At this stage, the storyline did not include E-Space or specific companions. A heavy element of Gallagher's story was the I Ching (or 'Book of Changes'), an ancient Chinese method of divining the future dating back 5000 years. In this, an oracle is cast by tossing coins or casting yarrow sticks six times, the results forming 64 possible patterns. The Doctor uses it to plot the TARDIS' five previous landings on a hexagram and so determine if their next landing is dangerous. As he does this, a ghostly figure enters the TARDIS from a blaze of light, pushing the doors open and hi-jacking the out-of-phase ship. The TARDIS and a privateer spaceship find themselves in an alternative dream reality of myth and history. In the first episode's climax, the transparent time-sensitive creature menaces the Doctor in the hall of mirrors, and then walks through one of the glasses. Bidmead felt that, though the basics were good, Gallagher's storyline needed to be stronger.

In late January 1980, Bidmead met Gallagher again and outlined more about the new season and its characters. Gallagher wrote to Bidmead on Tuesday 5 February with some new ideas, including a new first cliffhanger in which a suit of armour came to life, attacking the Doctor. A scene breakdown was commissioned under the working title *The Dream Time* on Monday 17 March; delivered on Tuesday 25 March, Gallagher's 25-page breakdown included the E-Space setting, Adric and the departure of Romana and K9. In this version, during the first episode Romana gets lost in the white void, and the Doctor enters an armoury at the gateway to find candles that never burn down, battle armour and some strange silver globes. When *Sealed Orders* was abandoned, Gallagher was given the go-ahead for his scripts, although he felt uneasy when he heard that Priest had hit problems with the assignment. The scripts were commissioned on Monday 14 April for delivery by Saturday 7 June. All four arrived before the deadline. Gallagher had frequent meetings with Bidmead and Nathan-Turner to keep the story on course, and Bidmead was keen to rationalise the fantastic story by adding more science, suggesting that the gateway should become the bridge of N-Space and E-Space.

When writing about the run-down Privateer crew, Gallagher was inspired by his Granada colleagues; Bidmead realised that Biroc, the chained Thark was how Gallagher saw himself in his day job. The draft scripts were very detailed; laid out as continuous text, they were crammed with visuals too expensive to realise on screen. The spheres found by the Doctor were 'time bombs' containing fragments of the powerful time winds, and the Doctor was confronted by a Shogun warrior in the first cliffhanger: "The mechanical warrior is black and shiny ... The design is plain and unfussy, a space-age simplification of Samurai armour ... its hand is a three-fingered claw".

Romana and the Doctor are less than convinced by Tharil catering. © BBC



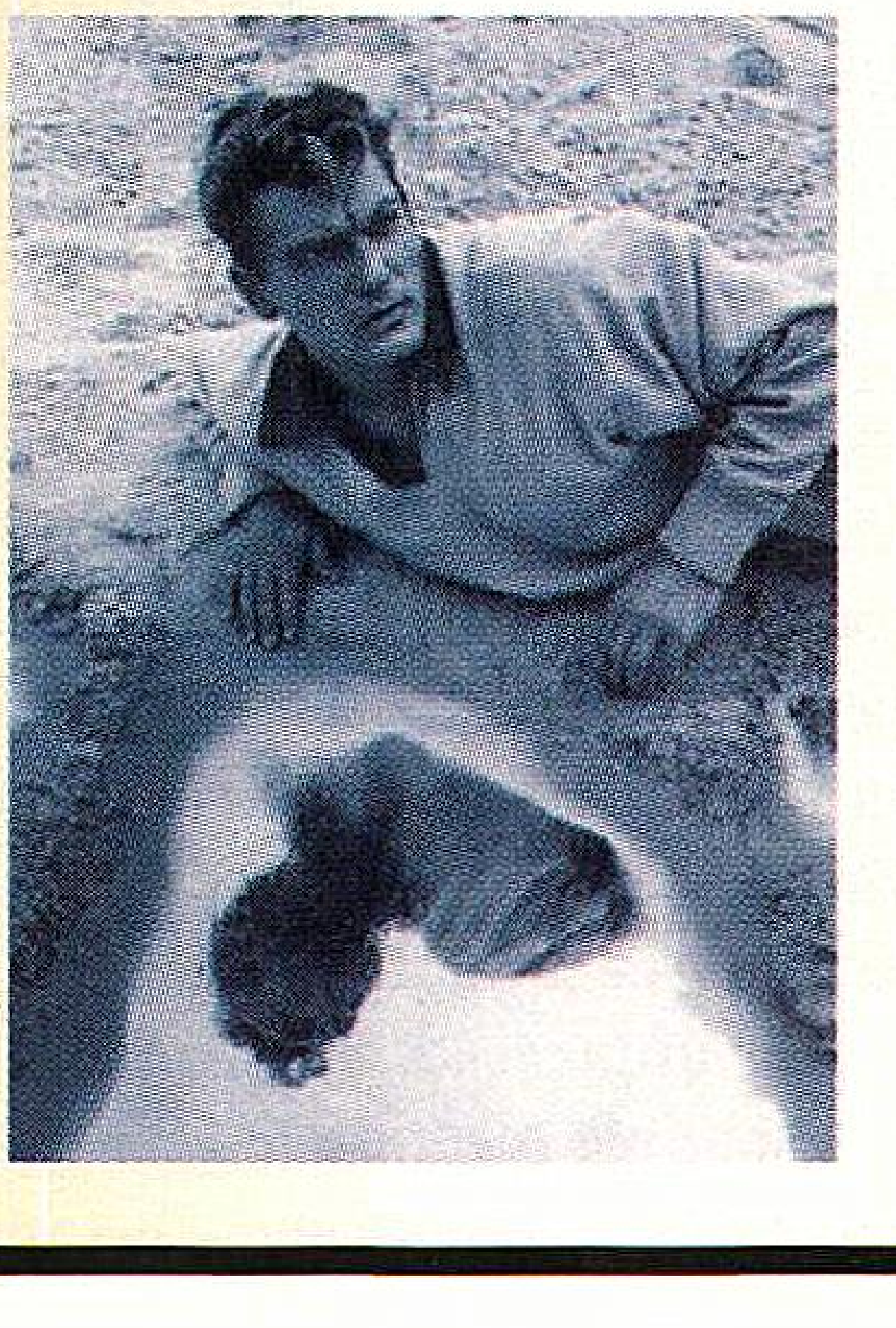
Lion in irons: Biroc (David Weston) breaks his chains. © BBC

By May, the cast changes were revealed to the press; "Dr Who's Girl to be axed!" announced *The Sun* on Friday 9 May, saying that Romana would be leaving the series (although the circumstances of her departure were a secret) and that Adric would be joining. The director assigned to the serial was Paul Joyce who had written and directed a *Play for Today* entitled *Keep Smiling* screened on 10 January 1980; this had impressed Nathan-Turner, and Joyce came with strong recommendations from BBC Pebble Mill. Visiting Nathan-Turner and Bidmead, Joyce was offered a choice of two stories for his *Doctor Who* assignment; seeing himself as a technically minded director, *The Dream Time* attracted Joyce. At that time, Gallagher's scripts were not finished and all Joyce had was the breakdown.

Rumours of K9's departure leaked out via the pages of *The Sun* on Saturday 7 June; "Will the cruel Beeb really kill off K9?" received an answer from Nathan-

STORYLINE Influences

Gallagher's storyline was heavily influenced by the 1946 French surrealist film *La Belle et la Bête* in which French poet/ movie-maker Jean Cocteau retold *Beauty and the Beast*. The setting was a haunted castle full of mirrors – a magical environment with living arms holding candelabra. The ornate, grand look of 'la Bête' inspired Gallagher's regal, lion-like time-sensitive Tharks. Another inspiring Cocteau film was his 1949 adaptation of his play *Orphée* (Orpheus); this had strange dream-like landscape sequences and a scene in which a poet's hand passed through a mirrored surface of liquid mercury, allowing him to enter an underworld from a gloomy chateau. A strange chase sequence had characters covering distances across the chateau gardens in an instant. Other influences were two American SF novels Gallagher was then reading: the 1974 novel *The Forever War* by Joe Halderman (featuring the concept of instantaneous interstellar 'collapsar jumps' as a form of time travel) and *The Demolished Man* by Alfred Bester, published in 1953 (a Hugo Award winner where telepathy predicts likely futures to track down a murdering industrialist).



To show his team his intended style, director Paul Joyce ordered prints of Cocteau's *Orphée* and *Kiss Me Deadly*, a 1955 American thriller about Mickey Spillane's private eye Mike Hammer. Joyce wanted to recapture director Robert Aldrich's *film noir* look. Later, Joyce ordered Cocteau's 1959 sequel to *Orphée*. This was *Le Testament D'Orphée* (Testament of Orpheus), another highly visual monochrome film in which a poet dies and enters space-time to seek his true identity. Joyce then requested a copy of John Carpenter's 1974 SF film *Dark Star*, a black comedy about a down-at-heel crew in a dirty spaceship destroying unstable worlds with talking bombs. Joyce was also an admirer of the French film maker Alain Resnais who made use of New Wave styles and visual imaginary with movies like the castle-bound 1961 film *L'Annee derniere a Marienbad* (Last Year at Marienbad).

Turner, confirming that K9 was to be 'rested' but added that his final scripts were not yet written. The paper launched a 'Save K9' campaign and got a quote from famous dog trainer Barbara Woodhouse, who had met K9 on Saturday 31 May on the *Wogan* BBC1 chat show. This was the first that Bob Baker and Dave Martin, who had created K9 in the 1977 serial *The Invisible Enemy*, knew about the robot being dropped. When they contacted Nathan-Turner on Tuesday 10, he confirmed that K9 was to leave, but asked them to keep this secret.

During early June, the E-Space trilogy was formalised by Bidmead and Nathan-Turner; although it had been dropped, *Sealed Orders* was still a potential project for later reworking. In the meantime, Joyce visited his friend Jonathan Miller who was directing *The Taming of the Shrew* as part of the BBC Shakespeare Project; Joyce was impressed by Miller's leisurely discussions of production with his team, imagining that *Doctor Who* would allow a similar luxury. With guidance from Bidmead, Gallagher redrafted *Dream Time* in early July. This version began by showing how the Privateer ended up at the zero point; the slavers from N-Space were running a blockade when they were attacked by another ship just as they made the jump to space-time. Robbed of power at the vital moment, they became stuck in the void. Gallagher envisaged this scene taking place in the cockpit of the attacking 'Antonine Killer'. Of the crew, Rorvik was "Captain of the Privateer, thick-set, bull-like and bearded" and Packard "his second ... tall and gloomy, as if resigned to a lifetime of apologising. Like the rest of the crew, both are unkempt". Two ancient maintenance men in large spacesuits called Aldo and Waldo offered comic relief (largely ignored by the crew, they slept all day), Sagan was the Communications Clerk, and another bridge officer was the effete Nestor.

REVISIONS The Gateway

In the revised scripts, where Stephen Gallagher's material was edited by Christopher Bidmead and Paul Joyce, the Gateway was described as "A pair of massive wooden doors set in an arch of mason-cut rock. Two decaying pillars supporting a partly collapsed lintel. A ruined statue to one side, an empty plinth with a heap of rubble around it on the other ... The rocks are white and grey, and they blend off into the surroundings imperceptibly." Inside the gateway was the Banqueting Hall: "There is an open fireplace filled with dead ashes, and over the mantel a square of torn canvas, black and mildewed, sags from a gilded picture frame. Windows to either side are so stained and filthy that no light gets in, and the heavy velvet drapes to them are almost eaten away. The main feature of the room is the banqueting table. It appears to have been set for a meal which was then allowed to decay for centuries ... The candelabra are cobwebbed, and most of the chairs have been thrown back or overturned. We notice arched alcoves and doorways around the walls ... Many of the archways that at first appear to be exits are, in fact, perfect mirrors. These are guarded by Gundans, as if to prevent the feasting Thars from reaching the mirrors." The renamed Gundans were first seen as "A headless black and shiny warrior robot, wires sprouting from its open neck lies on the floor ... These robots, the Gundans, seem to have got the upper hand in some terminal battle against the Thars. The twisted remains of the slain Thar are evidence of the Gundans' success." When a Gundan speaks, it has an "eerie, slurred electronic voice".

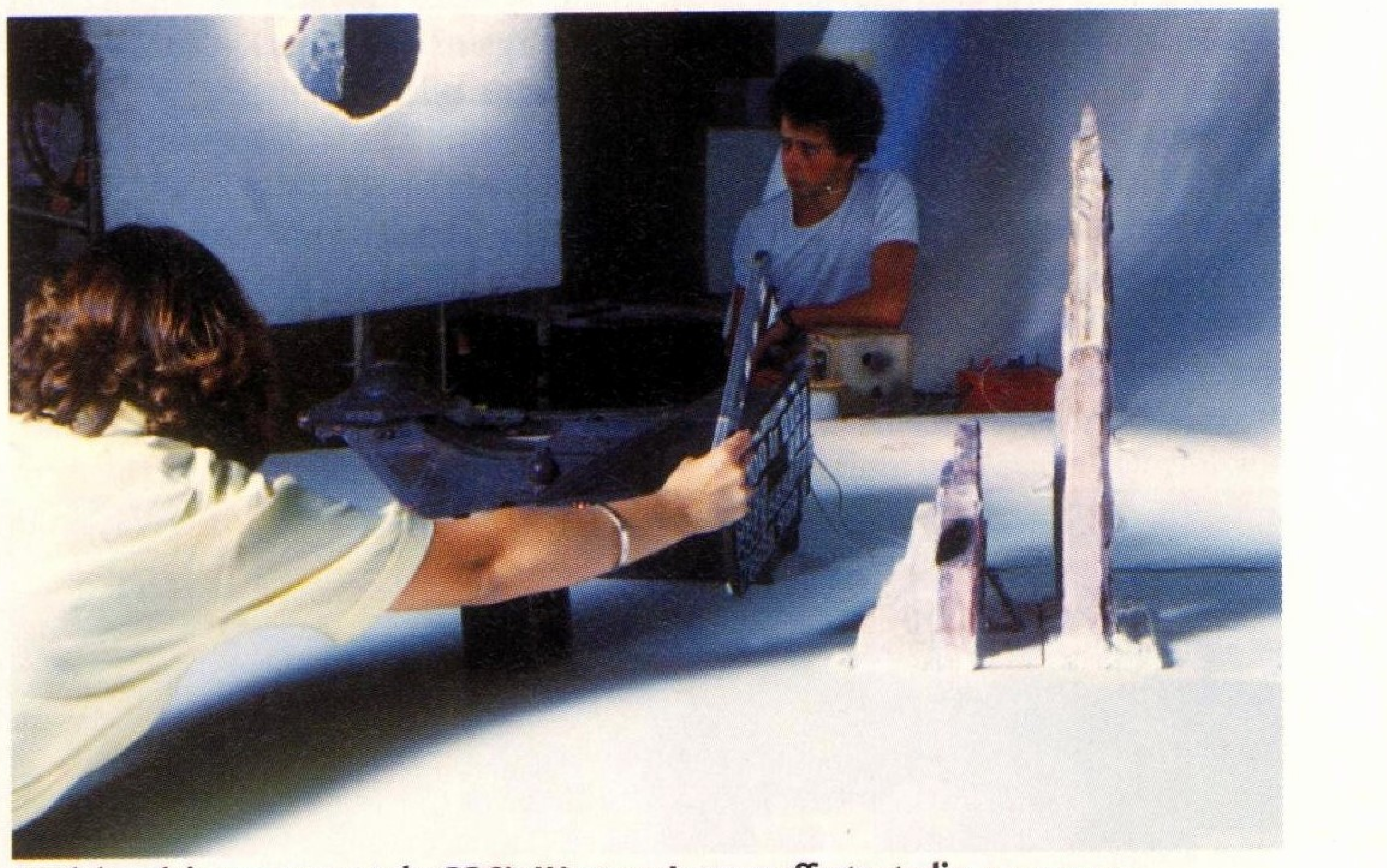
Goodbye Gateway: Mat Irvine's impressive modelwork forms a suitably explosive climax to *Warriors' Gate* © Mat Irvine

> **'There had been dramatic exits for assistants in the past, but I made it clear we weren't a soap opera'**
>
> Christopher Bidmead • DWM 257

Gallagher outlined in detail the dimension beyond the mirrors. Emerging from a mist, the Doctor is "keyed into a black-and-white still of a formal garden, Versailles-style; in the distance, the palatial home can be seen. But the still has been retouched; the sky is pink watercolour wash, and the house is in ruins. The greenery and stonework appear to have been dusted with frost. There's nobody to be seen, but there are the sounds of a lighthearted garden party nearby, the two versions of reality jarring together". The Doctor was also stalked through the mists by a 'Shogun robot'. Gallagher's script clarified that the Thark empire occupied N-Space, E-Space and other universes, the gateway being the interchange.

On Saturday 12 July, *The Sun* ran "Doctor Who's dog will still have his day", claiming that K9 had been 'saved' by thousands of young fans – one of whom had written to the Queen! Nathan-Turner confirmed that the dog would be in 20 of the 28 new episodes. Around now, Bidmead felt that a better title than *Dream Time* was needed and suggested *Gateway*; Gallagher was concerned that this was the title of a 1977 sci-fi novel by American writer Frederick Pohl, and offered *Warriors' Gate* as an alternative. Joyce commented on the new scripts on Friday 25 July. He suggested that the first episode should include a mysterious journey for Biroc to the hall, though the director was unsure about using the 'time bomb' globes.

Joyce was a workaholic and also an enthusiastic communicator, getting most of his production team supporting his ambitious notion of recording the serial as if it were a movie, almost shot by shot. Joyce also requested and got the use of the new CSO SceneSync facility (which locked together images from two cameras) as tested on *Meglos*. Set designer Graeme Story had already worked on *The Horns of Nimon*, while *Image of the Fendahl* had been make-up designer Pauline Cox's introduction to the show. June Hudson had regularly worked on the series as costume designer since *The Ribos Operation* in 1978. Visual effects were supervised by Mat Irvine, an effects assistant since 1971, who had previously supervised effects work for *The Face of Evil*, *The Stones of Blood* and *The Creature from the Pit*.



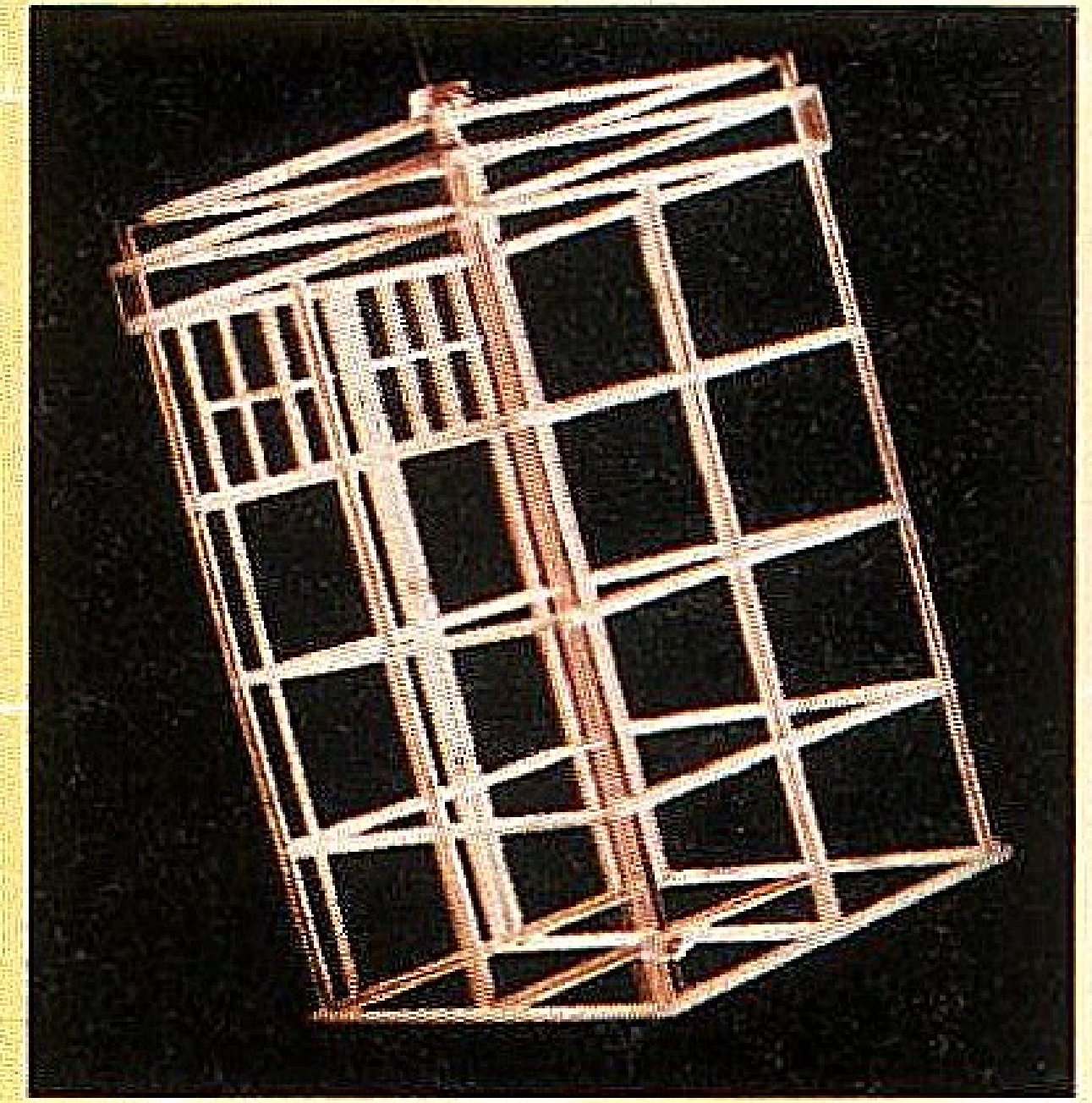
Modelwork in progress at the BBC's Western Avenue effects studio. © Mat Irvine

Gallagher's second drafts were edited into rehearsal scripts during the first week of August; concurrently, Nathan-Turner emphasised to Joyce how important it would be to liaise closely with Irvine on the model work. Much of Gallagher's description was retained in the new scripts. The Shoguns were renamed Gundans, though Gun robots was also considered.

Warriors' Gate was announced on a Drama Early Warning Synopsis on Thursday 14 August as being the fifth serial of the season to begin broadcast on Saturday 20 December across the Christmas period. Because of its technical complexity, Joyce opted for six studio days rather than five days and a filming allocation. Because of this, on Wednesday 21 August, Joyce arranged a photoshoot for the suggested castle locations at Powis Castle, a thirteenth century fortress at Welshpool in Wales, which also offered spectacular terraced gardens.

FILMING Modelwork

Modelwork was shot by Mat Irvine at the BBC's Western Avenue effects studio and was largely on 35mm; this included shots of the privateer, TARDIS and gateway in the void, the shot of the TARDIS on the privateer screen (a revolving balsa frame skeleton) and the spinning metal 100 Imperial piece. There were two models of the privateer; the main one was made from plywood and plastic on a metal frame, had quartz iodide bulbs for engines and a smoke pump for jets; it would be elevated on a pneumatic ram for lift-off. The other model was made for the explosion sequence (which was also filmed on a 16mm Locam). Paul Joyce wanted a poetic feel to the gateway and arranged for D H Smith, a landscape painter friend of his, to paint the design for Irvine and Graeme Story to work from. Three gateways were constructed in plaster from a mould off a clay sculpture; two four-foot models featured in the explosion while a smaller one was used in perspective shots alongside other models.



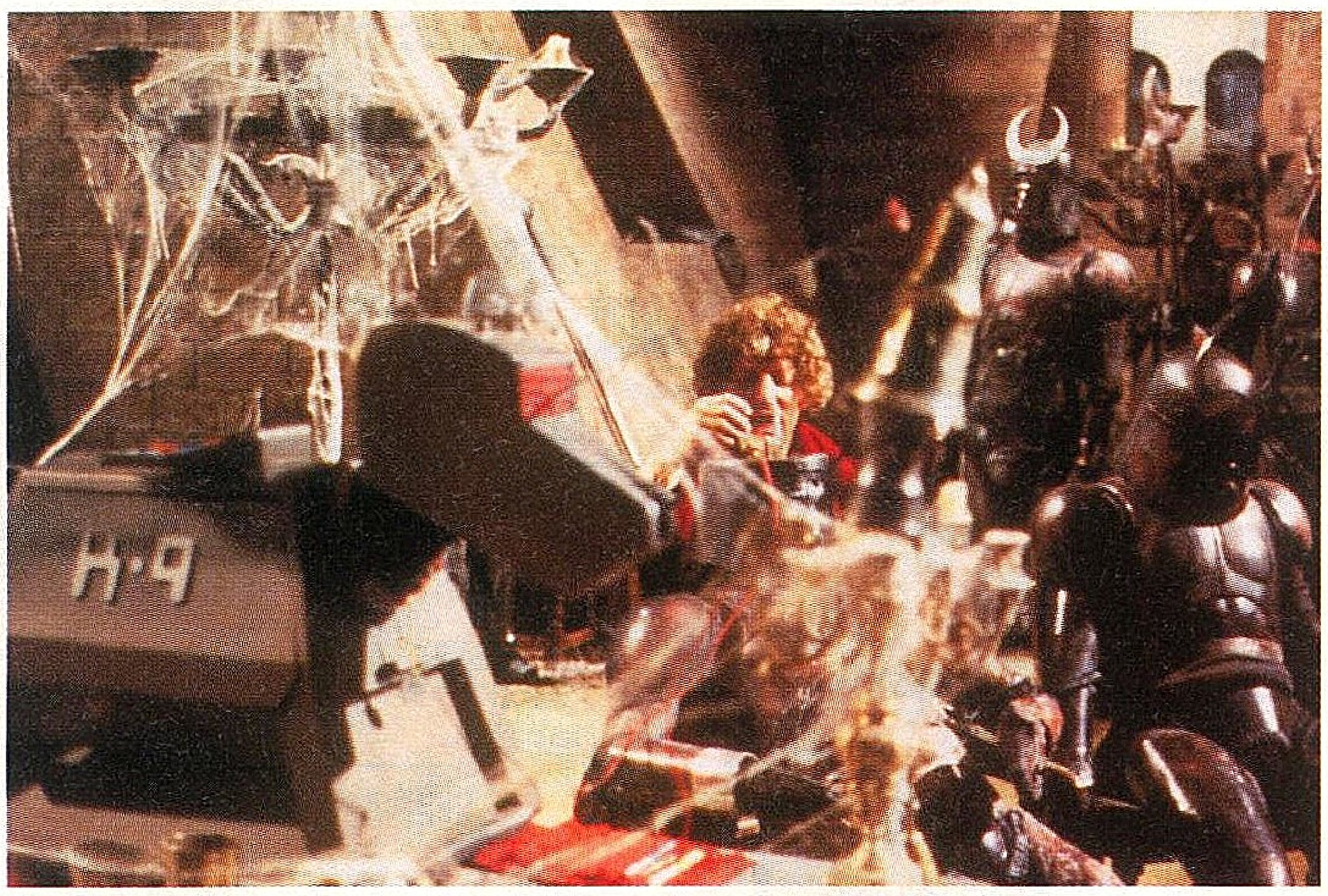
Despite Joyce's enthusiasm, his crew had concerns. Production assistant Graeme Harper, who had worked on *Doctor Who* before, knew that Joyce was late planning his studio work and camera moves. Harper alerted Nathan-Turner to the situation, which he agreed to monitor. There were still concerns about the structure of Gallagher's scripts and Joyce felt further work was needed to make it more televisual. Gallagher was busy at Granada in the North West and unavailable to perform rewrites, so Joyce offered to take on the task with Bidmead. On Friday 29 August, Bidmead formally arranged that Joyce should rewrite *Warriors' Gate*; Joyce was offered a nominal fee, but declined to take a credit so as not to upset Gallagher. The same day, executive producer Barry Letts offered his observations on the story. Commenting that the scripts were basically very good, Letts observed that the basic premise of the tables being turned on the once-tyrannical Tharks was unclear. He was also confused by the Doctor's comment about the gateway being a dead-end, later explained as the Doctor lying to Rorvik. What was to stop the Tharks going back in time to become kings again? What was Romana's motivation for following them? Why did the Thark pilot equipment work with Romana? Why would some scenes have a frozen monochrome background? How could a cube of Dwarf Star alloy be carried if it was so heavy? If the Gundan attack on the feast was long ago, why would maggots still be devouring the food? Letts also felt that Aldo and Waldo would have to be used carefully to avoid the facetiousness of the previous season. Knowing the I Ching, Letts offered advice on the dialogue about it. Feeling the name 'Thark' smacked of 'B' Movies, Nathan-Turner changed it to Thars and Bidmead then made it Tharls.

> **'I felt hurt by the way my script went through the grinder. But it *had* to'**
>
> **Stephen Gallagher** • DWM 295

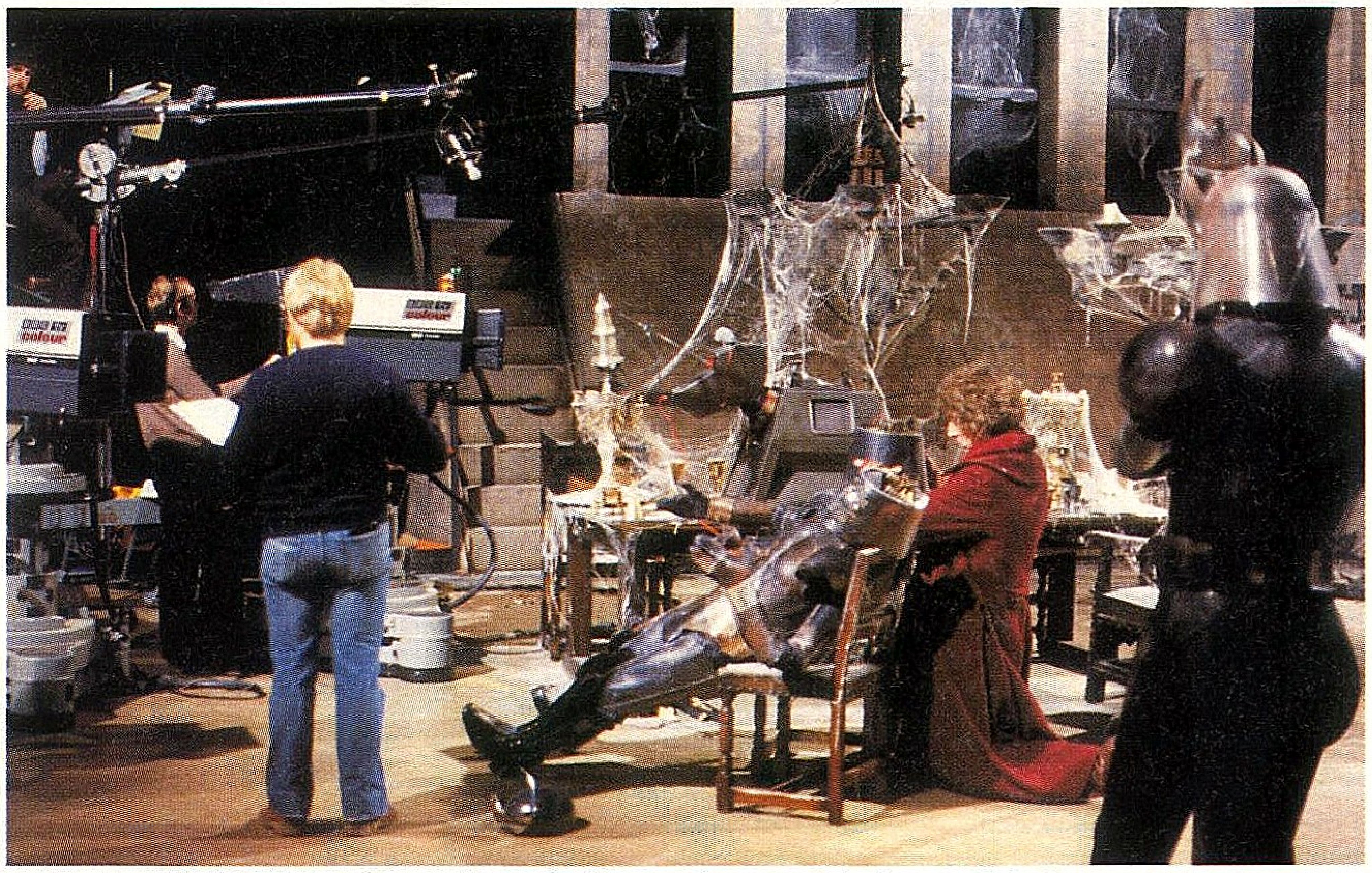
Joyce and Bidmead started rewriting in early September; each evening for a week they rewrote the script on Bidmead's home computer – Bidmead typed and Joyce gave comments while reading *The Guardian*. Much of Gallagher's original draft was retained, but simplified as something manageable for television. Bidmead handled dialogue and story construction, adding the MZ (named after Bidmead's computer), the time striation theory, changing K9's deterioration, rechristening Waldo as Royce and dropping later references to the I Ching. The character of Nestor was removed and his lines shared between Lane and Packard. As questions arose, Bidmead and Joyce telephoned Gallagher to discuss their changes. As the story became simplified, Gallagher liked it less and less.

The new scripts were still essentially Gallagher's material and ideas (with much of his description and dialogue), but reshaped by Bidmead and Joyce. In Part One, when Biroc spoke, his voice was "remote and slurred"; operating the TARDIS console "the buttons we see him touching sink and illuminate only moments after his hand has moved on". When Lazlo was revealed in Part Three, he had "half his face scarred, and on one side of his scalp his hair is burnt away". The Privateer corridors had "graffiti on the walls sprayed with an aerosol" and the entrance was "A greasy utilitarian chamber with exposed struts that support the outer wall, and an open mesh floor under which cabling can be seen". Outside, the void was described as "brilliant white and featureless ... in the distance there is a figure running towards us. The outline shimmers, the motion slowed to that of a dream. It is Biroc, riding the time winds. A stream of wild white cloud rushes around him, enveloping him."

The Doctor escaped from the Gundans by hiding under the table in the script of Part Two. K9 "rocks backwards and forwards, demurring" when the Doctor asks him to link to the Gundan, then plugs his probe into the robot; when K9 wags his tail, an energy surge causes the Gundan to start talking again. When the second Gundan cames to life, it hurls Rorvik against a mirror and then advances on him before passing through the glass. The Doctor falls through the mirror when he trips over K9 in surprise as Rorvik appears. Early in Part Three as Rorvik advanced on K9, the dog's "head lolls, rolling over to one side in an attitude of complete exhaustion and dejection". In Part Three, Joyce noted that Scene-Sync should be used for the garden leading to "the outside wall of the Thar palace, which ... like the gardens [is] a monochrome photograph." Here the Doctor hears "the musical lute-like instrument" and meets "a child Thar", which at this stage was male. In the Old Hall, mice tear at the food on the table and the iced cake is "a mass of teeming maggots"; Lane thrashes at the mice with his hat. Looking at the axe cut in the table, Romana has a momentary premonition and sees it thud into the wood, and Rorvik fires his gun at the centre of the table to get his crew's attention. In Part Four, when Rorvik threatens K9, "The Doctor steps in between K9 and Rorvik, and pushes his chicken bone into the end of Rorvik's laser". The group are saved when Adric sits "astride the MZ [and] seems to have mastered the controls to the extent that he can follow Rorvik with the machine, panning him as he skips from mirror to mirror". There were references in the stage directions to Adric wearing a hat.



Dead men talking: K9 looks on as the Doctor attempts to gas with a Gundan ... © BBC



... whilst on the studio floor, Graeme Harper looks on as the cameras look on as K9 looks on as ... etc. © Mat Irvine

Rehearsals for the serial should have begun on Monday 25 August, but studio dates were dropped back as the script was finalised. This meant an extended break for the show's star, Tom Baker, who had completed recording on *Full Circle* the previous week. On Thursday 28 August, Baker and some of the production team attended a party at Madame Tussauds to launch the wax effigy of Baker as the Doctor, part of a projected *Doctor Who* Experience that Baker and John Leeson (as the voice of K9) would also record radio advertisements for. Baker was now rather fatigued; the new season had taken its toll on him already. K9 operator Nigel Brackley and his assistant Steve Camden also attended the event, both unaware that K9 was leaving. Baker also appeared on Radio 2's *The John Dunn Show* on Friday 5 September to help promote the new season.

The Powis Castle photoshoot went ahead on Monday 1 and Tuesday 2 September – and on Friday 5, Harper provided Joyce with studio set plans, encouraging him to plot his camera moves. Rehearsals for *Warriors' Gate* began with a read-through on Saturday 6 September. Baker was moody; still recovering from an illness, he had lost weight and his hair was losing its curls. Baker was keen to trim his dialogue, replacing it with looks from the Doctor. During rehearsals, the star was either silent or in a temper, and his working relationship with Ward – with whom he had been emotionally involved since May – was going through one of its stormy patches. Ward felt unsettled with this being her last story; although she liked the narrative, she found Romana's departure undramatic. When Ward complained about her exit, Nathan-Turner became cross; he and Bidmead wanted the scene played in an unemotional way with a lot of pace. Bidmead made it clear that the show was no soap opera, and Romana's departure would be neither dramatic nor emotional. Unfortunately, Joyce was unaware of the tensions between his two stars.

A few days into rehearsals, Joyce suggested to Harper that they work out the camera moves; Harper insisted that there was no time for this, but Joyce said that this was how he wanted it done. Harper was removed from other duties to spend the next day on the run-through with Joyce and the next two nights preparing the camera script. Complaints from Baker and Ward resulted in the early TARDIS scenes being rewritten. When the Doctor examined K9 after he was damaged by the time winds, the script suggested he gave the dog the kiss of life.

End of an era: October 4, 1980, the last time the 'invincible' TARDIS team would be together in studio. © Mat Irvine

On Wednesday 10, Joyce arranged to demonstrate some of the video effects he had in mind that day. As recording loomed nearer, the first technical run was held. There were numerous problems, which resulted in Harper working late into the night with assistant floor manager Val McCrimmon and director's assistant Joyce Stansfield trying to second guess how Joyce wanted these issues solving. It had been planned that the first studio session would run from Wednesday 17 to Friday 19 September in TC3, but a carpenter's strike put pay to this. Rapidly, recording was rescheduled for Wednesday 24 to Friday 26 in TC6, with rehearsals for the second block re-starting on Monday 22.

Recording began on the evening of Wednesday 24 September between 7.30pm and 10pm; Joyce planned numerous Privateer scenes including most sequences in the hold, corridor, entrance hatchway and store room. One short sequence was also to be recorded on the damaged area of the ship's hull; this was two level set on a raised gantry. The first scene to be recorded was part of the opening montage displaying the Privateer; determined to get a movie look, Joyce had many sequences recorded twice with both static pedestal cameras and a moving hand-held Ikegami camera. As recording began, the name 'Tharls' became 'Tharils'; this suggestion came from long time fan Ian Levine (who advised Nathan-Turner on continuity aspects) who felt it could be confused with 'Thals'. For the Tharil outfits, June Hudson had been inspired by Gallagher's description of them as one-time plunderers, and gave them a buccaneer look, also using elements of the tragic beast from *La Belle et la Bête*. Face casts of the principle Tharil actors were taken to create soft latex nose appliances, and fur was glued to the back of their hands. Joyce wanted the Tharils to glow, but this could not be achieved and was left to post production.

CASTING Guest stars

Actors such as Frank Windsor, Robert Hardy, Derek Jacobi, Stratford Johns and John Normington were considered to play Rorvik, the privateer captain, but the role went to Clifford Rose. Rose had gained recent fame as Sturmbannführer Kessler in *Secret Army* and had worked with Ward in a biopic of Shelley. He was cast after writing to John Nathan-Turner on Tuesday 22 July asking for a part as "a nasty" since the papers claimed he had cornered the market in villains. Playing Packard was writer/actor Kenneth Cope whose television career included *That Was The Week That Was*, *Coronation Street* and *Randall and Hopkirk (Deceased)*. The role of Aldo went to comedy actor Freddie Earlle who had appeared in the BBC adaptation of *Clochmerle* while mime actor Vincent Pickering was offered the role of Sagan after doing an audition as a lion for Joyce. David Weston, playing Biroc, had appeared in *Doctor Who* before in *The Massacre of St Bartholomew's Eve*.

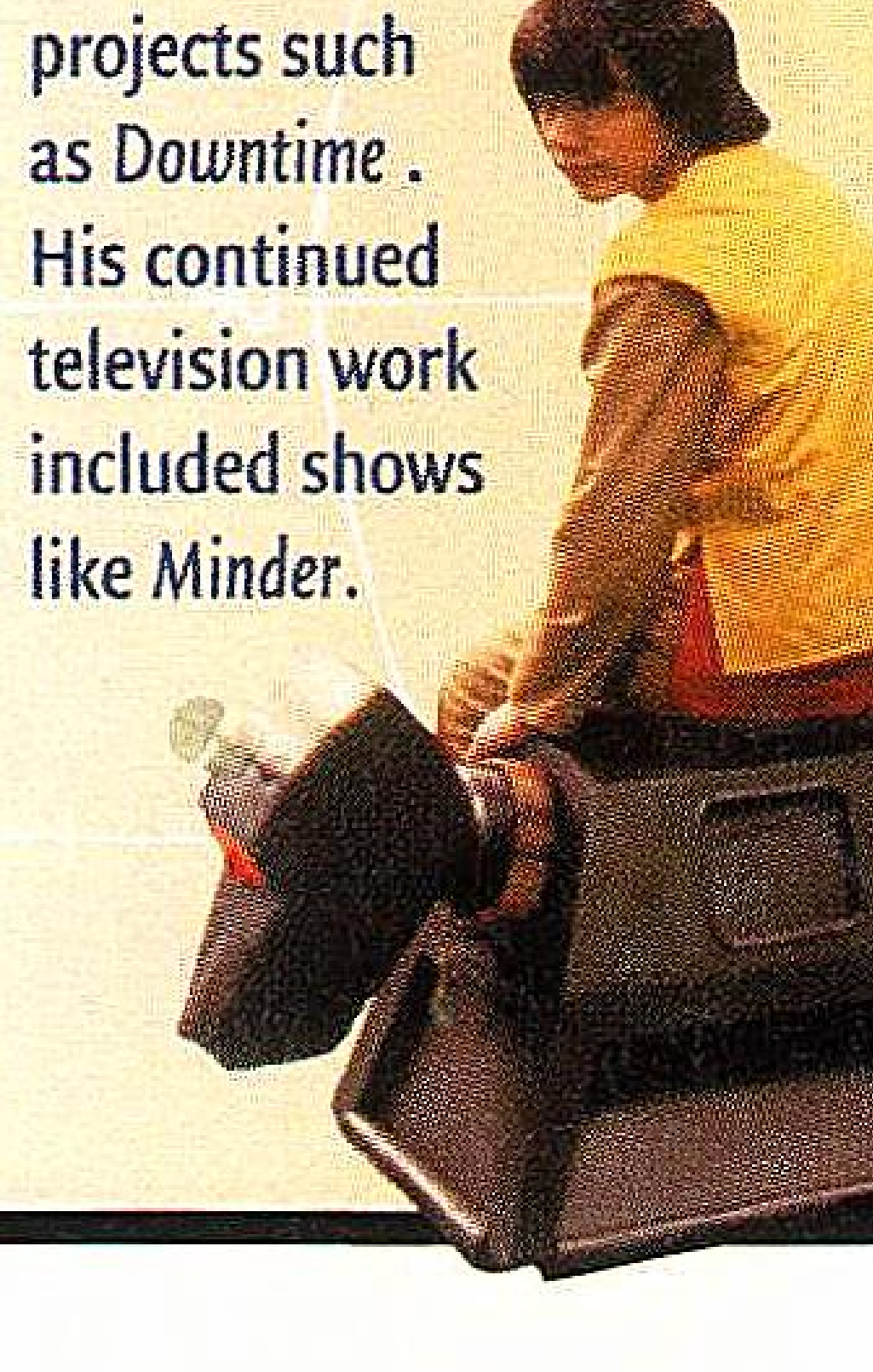
Problems arose as taping began. Joyce had decided to incorporate the studio itself into the Privateer design (along with set elements from the Vogon spaceship used in the television pilot of *The Hitchhiker's Guide to the Galaxy* made in June). As such, the lighting gantries and the gallery steps were in shot. Determined to get impressive handheld shots, Joyce panned around the corridor set and showed the studio lights above – whereupon lighting chief John Dixon stopped recording. There had been tension between Dixon and Joyce during the day, and Joyce had almost fired him; now Dixon complained that the studio should not be in shot, and for two hours the team argued about this as the set was checked.

Due to these delays, only a handful of scenes had been recorded by 10.00pm, and the tensions surrounding Joyce's lack of preparation led Nathan-Turner to consider replacing him. However, since Joyce had an intimate knowledge of the rewrites and his cast supported him, the producer decided that Joyce should continue, but under strict supervision. Running badly behind, Joyce taped on Thursday 25 in the afternoon and the evening. The postponed scenes were hurriedly crammed in, with Cope ad-libbing his "Close the doors" gag; unfortunately, nobody noticed the boom mike emerging from behind the MZ prop (made by Charles Jeannes and Simon Tayler and referred to as 'the Wok' by the crew) in Part Three. For Lazlo electrocuting Sagan, a close-up was performed by Mat Irvine as Sagan (wearing a metal breast plate) and his assistant Simon Tayler as Lazlo. Recording then moved onto the Privateer Bridge; this two-level set erected on scaffolding had caused delays during camera rehearsals. Dixon's lighting crew had been concerned about the scaffolding's safety and called a 40-minute stoppage, during which loose bolts were discovered by the studio management team.

The complex Bridge set used numerous monochrome monitors to show images of models, film and Ceefax text. It was constructed on a larger scale than planned – thus one gag about Packard apparently talking to himself because the other crewman kept bobbing up and down behind the gantry was lost. Towards the end of the day, it was clear that most of the later bridge scenes would have to be held over. The final sequence to be taped was the fight between the Doctor and Rorvik; this took a long time and required an over-run of about 45 minutes, which

DEPARTURE K9

On Tuesday 7 October, BBC1's *Newsround* announced that K9 was to leave the series. This news was taken up by the *Daily Mirror* the following day, with the comment that the robot's cleverness had been restricting the writers. *The Daily Express* also covered the story on Thursday 9, comparing K9's departure to the death of Little Nell; John Nathan-Turner commented that K9 had been more popular than the Doctor, and hinted that there could be a K9 Mark III in the wings. The producer attended an interview with John Leeson on the *Today* programme on Thursday 9. Comments about the departure of K9 were also included on BBC1's *Points of View* on Friday 17 October when a clip from Part Two of *Meglos* was shown. John Leeson continued to be associated with K9, working on the spin-off pilot *K9 and Company* and *Dimensions in Time* as well as other related projects such as *Downtime* . His continued television work included shows like *Minder*.



DEPARTURE *Lalla Ward*

After leaving *Doctor Who*, Lalla Ward stayed with acting for some time in stage plays such as *The Jeweller's Shop* and on television with *Schoolgirl Chums*, but she mainly continued to work as a book illustrator. She was married to Tom Baker for little over a year before the couple realised that they were not suited and divorced. Ward effectively retired from acting some years later, although she reprised the role of Romana for *Dimensions in Time* and Big Finish CDs. Ward married physicist and lecturer Richard Dawkins, to whom she was introduced by author Douglas Adams.

Harper cleared with the crew first before approaching the actors. Baker was furious that the actors had not been consulted first.

Afternoon and evening taping on Friday 26 September ran considerably behind. The plan had been to conclude scenes at the freighter's Damaged Area and move on to all the TARDIS Control Room material – but other delayed Privateer scenes had to be done first. More rehearsal time was lost when the safety officer declared the sets potentially unsafe and had adjustments made. Harper kept everything running smoothly on the studio floor, directing many insert shots himself; the hand-held camera was again used for the point-of-view shots of Lazlo moving through the Privateer. Finally, work began on the TARDIS scenes, with Irvine operating K9, since Brackley had fractured his ankle the day before recording. As time ran out, many TARDIS scenes were abandoned; only the first few scenes with Biroc were completed. The out-of-phase Biroc was recorded separately to be mixed in during post-production. CSO was used for the time winds.

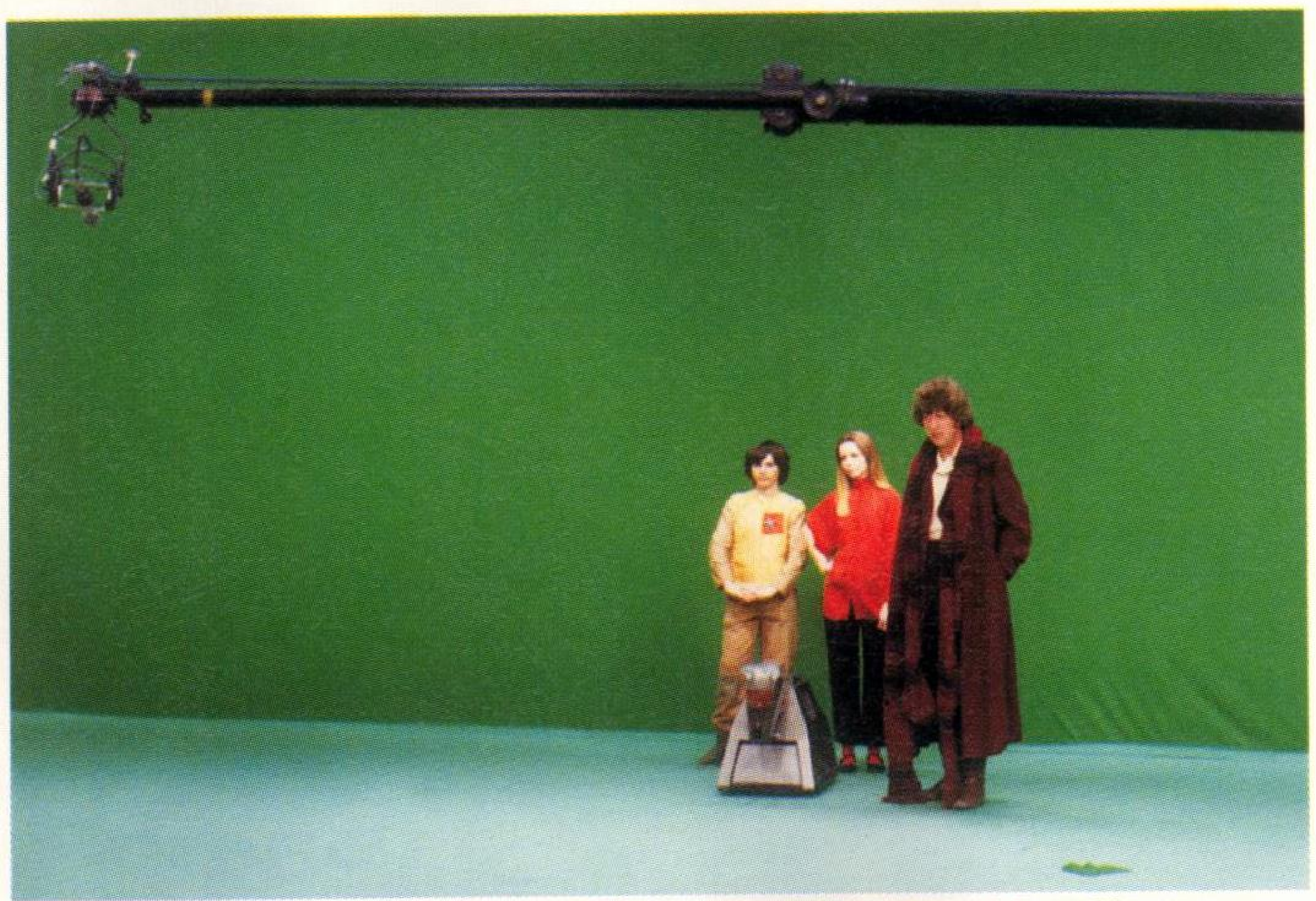
Repercussions of the first studio hit home during the frantic rehearsals for the second. On Monday 29 September, technical manager John Dean issued a report about the problems, which he felt were caused by Joyce not understanding a studio's working methods (particularly his requests for a 360 degree panorama shot with the hand-held). These comments reached Graeme McDonald, Head of Serials, who wrote to Nathan-Turner about Joyce's apparent inability to cope, asking the producer to see if the problems could be avoided next time. However, with the truncated rehearsal period, the next studio session began the following day.

Recording re-started in TC1 on the evening of Thursday 2 October. Joyce looked tired and unwell; his complex vision was eluding him and his relationship with Nathan-Turner and Letts had deteriorated. Harper gave support, but found that Joyce was not delegating effectively. The remounted TARDIS scenes were cleared first, after which all the scenes in the New Banqueting Hall for Parts Three and Four were taped; Harper set up some of the scenes on his own. Several shots from the New Banqueting Hall were taped onto a video cassette so that they could be lined-up exactly with shots to be made the following day on the Old Banqueting Hall set – notably the axe in the table. There were ever increasing cut-in shots for effects or changes of camera angle which the crew had to cope with. This day also saw the first appearance of the Gundans; these costumes were made by Roger Oldhamstead from 3mm darvik plastic and also included a silver vacuum-formed skull mask worn over a black leotard and balaclava.

Scenes of the Doctor encountering the Tharil child were taped next outside the Tharil Palace. Then came the CSO Scene-Sync material, showing characters keyed into the monochrome Powis Castle images; this included one animated caption of the door to the hall opening for the Doctor. The shot of Romana and Lazlo in Part Three was changed from the scripted action in which the Tharil sprinkled water from the fountain. On Friday 3, taping in the afternoon and evening was devoted largely to the Old Banqueting Hall scenes; the New Banqueting Hall was redressed with latex cobwebs and other debris, and certain shots were lined up from the previous days' cassette. There were numerous recording breaks for CSO shots involving the mirrors and also replacing the mirrors with clear perspex sheets. The lightweight K9 prop was used in various scenes where the dog had to be carried around by the actors, but continuity went astray for scenes in Parts Two and Three where one of the dog's ears should have been removed. Recording also took place in the passages around the Hall and 'Behind the Mirror' – all part of the same composite set. For his encounter with the Gundans, Baker did a lot of ad-libbing early in Part Two. Irvine was annoyed to find that some of the communicator props he had made for the Privateer crew went missing when the cast took them home. The crew's guns were extremely heavy because they had been made from solid metal rather than aluminium by a young freelance props maker; Irvine made plastic replicas to be carried in the holsters.

The final studio day was Saturday 4, and by now Joyce was so tired that the day was effectively run by Harper on the studio floor with Nathan-Turner helping with some shots. The bulk of the work was the CSO sequences for the Void, along with some odd scenes of the 'Avenue behind the Mirror' and Privateer entrance; the Void material was recorded against a green cyclorama which would be replaced by the blinding whiteness. One time-consuming effect was the visual 'howl' around Biroc in the void which Joyce devoted a lot of his precious studio time to.

The gallery only session for *Warriors' Gate* took place in TC6 on Tuesday 7 October. Quantel 5000 was used for the close-up of Biroc's eye with the green glow and the superimposed TARDIS image, the jerking movement of Biroc, juddering during the time rift and the spinning coin (over which there was an argument with Joyce about the resultant image being too grainy and degraded for transmission). Also added were the CSO TARDIS scanner pictures and the golden glow which appeared over the Tharils; Sagan's electrocution was played in slow motion. The day after the gallery work, Nathan-Turner wrote to McDonald, admitting he had been wrong to offer the serial to Joyce; *Warriors' Gate* could not have been completed without the goodwill of the crew.



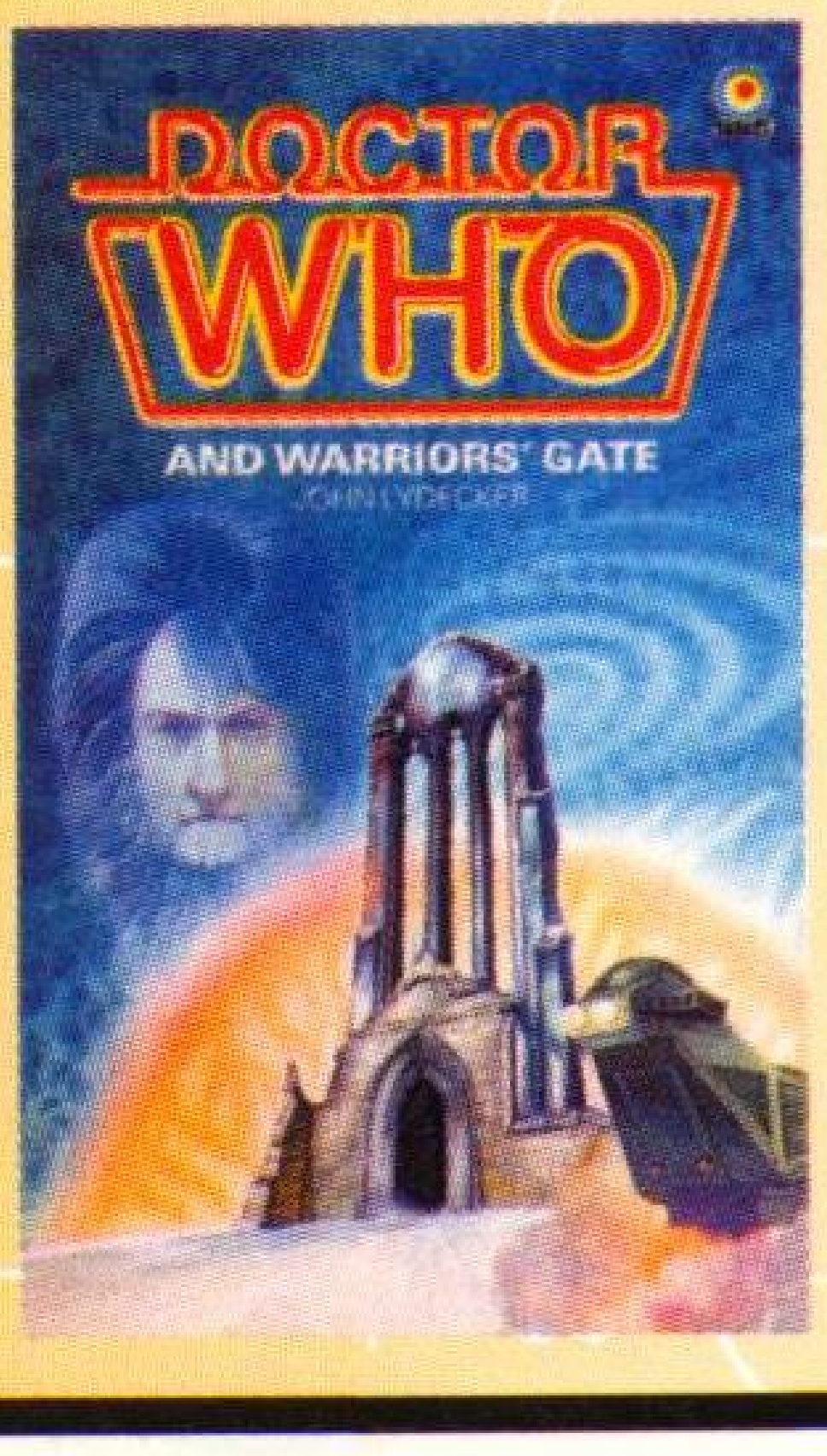
It's not easy being green(screened): the TARDIS crew wait their cue on the 'Void' set. © M IRVINE

During production of *Warriors' Gate*, Tom Baker decided to leave *Doctor Who*. His agent Jean Diamond informed Nathan-Turner, explaining her client felt he had done all he could with the part. The producer agreed to delay the announcement until after the second press launch for the *Doctor Who* exhibits at Madame Tussauds. Ward's departure from the series left a void in Baker's life; the two had shared an on-off personal relationship since early 1979. Their engagement was announced in late November 1980 and they married on Saturday 13 December.

Warriors' Gate was edited during October and different threads of the story were resequenced. In Part One, the end of a Privateer scene was trimmed to remove Aldo pocketing Royce's coin. In Part Two, the scene where Romana leaves with Rorvik was trimmed to lose Adric and K9 looking out of the TARDIS. This was then to be followed by a TARDIS scene, the start of which was trimmed and separated by a Banqueting Hall scene; as Adric brought K9 back inside, the dog quotes "it's a poor sort of memory that only works backwards, the Queen remarked" from Lewis Carroll's *Through The Looking Glass* – and then observed that the strangers had probably used the memory wafers as bait for the 'time-sensitive' Romana.

MERCHANDISE *Novelisation*

Steve Gallagher was unhappy with the broadcast *Warriors' Gate*, and wrote to John Nathan-Turner in April 1981 to say so; later on, he learned that *Doctor Who* serials were often rewritten, but at the time felt that he had failed in telling a clear story. When WH Allen agreed the serial's novelisation with Gallagher, the publishers were keen to present the author's original version. Used to doing adaptations of both his own material and that of others, Gallagher delivered a longer manuscript than usual in good time. The publishers were delighted, allocating a higher page count. Gallagher decided to use a pen-name, John Lydecker (a character from *An Alternative to Suicide*), on the novelisation to seperate it from his regular novels. However, a week before the book was to be printed, Nathan-Turner informed WH Allen that Gallagher's manuscript was unsuitable as it diverged too much from the broadcast version. Gallagher had four days to cut and paste his manuscript into an acceptable form, managing to retain a few missing scenes and the original Antonine Killer opening sequence. *Doctor Who and Warriors' Gate* was published by WH Allen (hardback) and Target (paperback) in April 1982 with a cover by Andrew Skilleter; it was later Book 71 in the Target range. The book also appeared in *The Second Doctor Who Gift Set* in 1982.



Bored escort? David Kincaid, Kenneth Cope, Lalla Ward and Clifford Rose. © Mat Irvine

A continity error with K9's removable ear forced some editing; the dog should have been missing one ear for scenes in the Old Banqueting Hall during Parts Two and Three. In Part Two, the scene of K9 and Adric going their separate ways in the void was cut in two across a bridge scene; this removed K9 explaining that his articulated sensors are removable and Adric removing one ear to allow better triangulation. Because of the bleached void, the presence or absense of K9's ear was unclear. A short scene of Adric in the void calling into K9's ear was then cut. The final trim was to the end of the scene in which K9 follows Packard and Lane. Towards the end of Part Two, a brief scene of the Doctor carrying K9 along a Hall passage was dropped. Originally, Part Two ended with K9 approaching the mirror which the Doctor had just vanished through; all the material with Romana confronting Lazlo was moved to the end of the episode to give a stronger cliffhanger, so a scene of Adric tossing a coin was moved from Part Two to Part Three and redubbed; originally, he heard Romana's scream. Early in Part Three, a visual effect of the Banqueting Hall chandelier being hit by Rorvik's ricocheting beam was cut. A Scene-Sync shot of the Tharil child bringing the Doctor to the Hall door was removed, as was the end of the scene in which Rorvik gets his crew's attention. Part Three was to have ended as the Gundans burst in.

> **'Tom Baker understood directors' problems and could offer a way out. He was a great technician'**
>
> Graeme Harper • DWB

Part Four lost a scene with the Doctor's party returning to the TARDIS through the void; emerging from the gateway they see that the Privateer has moved closer to the gate. The Doctor hands K9 to Romana who complains that she is not his 'dogsbody'. In turn, Romana passes K9 to Adric, complaining that the Doctor keeps saying "Come on" all the time.

The end of the serial was reconstructed during editing. Originally after the TARDIS dematerialised, the Doctor made his comment about Romana being superb; the end of this scene as the Doctor tells Adric to watch the scanner was then removed. The main explosion of the gateway was to come next, followed by a sequence of Lazlo leading the Tharils through the mirror in the Banqueting Hall. Next came Romana, Biroc and K9 seeing the TARDIS appear in the gardens; at the end of this scene, Romana looked into Biroc's eyes, reiterating her intent to help the Tharils. The final scene was set in the TARDIS, with the Doctor hoping they are back in N-Space; this was cut to remove Adric handing the Doctor the old image translator and the Doctor commenting approvingly.

Second edits of Parts One and Two and third edits of Parts Three and Four were prepared for transmission; Nathan-Turner admitted the results were excellent. Regular composer Peter Howell prepared a 42-minute radiophonic score, including three minutes of 'featured music' for the banqueting scenes; he used whole tone scales to give a surreal feeling to the monochrome sequences. Howell worked closely with Dick Mills who developed the sound effects; Mills also composed the 'Time Winds Theme' from white noise. The Gundan dialogue was distorted with a vocoder. The serial was dubbed in the first half of November with an extra edit on 30 November. On Monday 5 January, Bidmead had a line from the Doctor about "crossing the striations of the time-line" dubbed onto the garden sequences in Part Three .

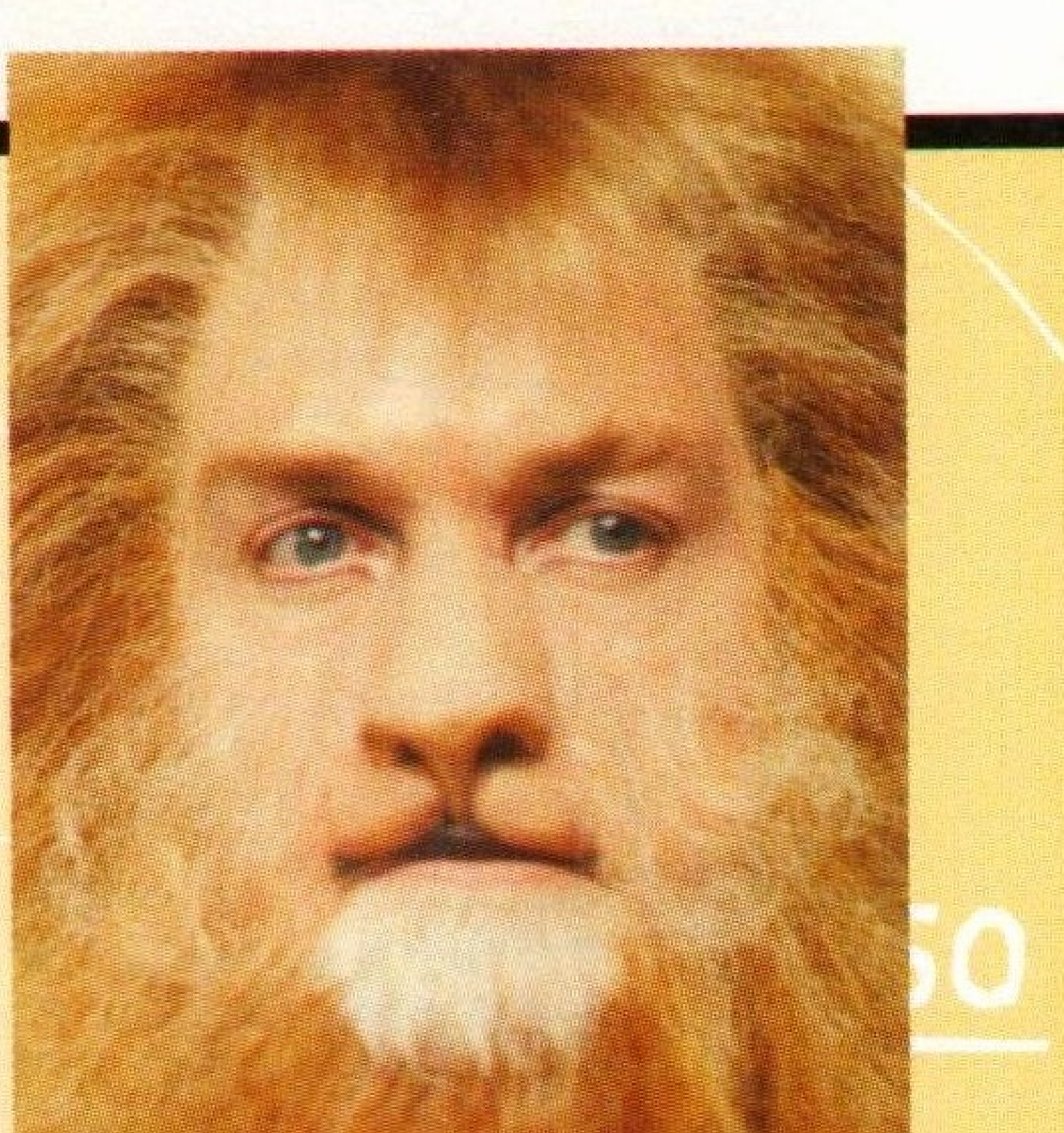
The transmission of *Warriors' Gate* was dropped back by a fortnight from its planned start date so *Doctor Who* was off the air over Christmas. When it returned on Saturday 3 January 1981 it was scheduled around 5.10pm as opposed to the planned 6.25pm. *Radio Times* promoted the serial as starting a 'New Series' and ran a photo montage of the TARDIS and the Doctor with the programme listing on Part One; *Warriors' Gate* was the first *Doctor Who* serial to have Ceefax subtitles. On Friday 16 January, *The Sun* and *Daily Mail* both covered the announcement that K9 was to get a new 'leash' of life in his own series. Irvine appeared on *Swap Shop* on Saturday 31 January discussing gateway explosion.

Joyce wrote to Nathan-Turner on Monday 26 January, apologising for the problems. Nathan-Turner responded by sending Joyce the serial's viewing figures; these were a significant improvement with *Doctor Who* performing far better in its new slot opposite ITV's talent show *Search for a Star*. The audience size was still down on the previous year, however, and audience appreciation was also poor.

Some of Mills' sound effects were included on the BBC LP *Sci Fi Sound Effects No 26* in 1981, reissued as *Essential Science Fiction Sound Effects Volume 1* on CD in 1991; effects were also included on *Doctor Who: 30 Years at the Radiophonic Workshop* in 1993. Howell's Banqueting Music from Part Three was issued on the BBC LP *Doctor Who – The Music* in February 1983; this also featured on two American picturedises issued in 1983 and 1985 and on Silva Screen's *Doctor Who: Earthshock* in 1992. A Tharil figure was produced by Harlequin Miniatures in 1999.

The serial was purchased by ABC in Australia in March 1981 and aired uncut with a 'G' rating in April 1982. New Zealand screened the serial in July/August 1981 and July 1988. North America purchased the story in 1981 and it has also been syndicated as an 85-minute TV Movie. UK Gold broadcast *Warriors' Gate* in May 1994 and has shown compilations of it since July 1994. *Warriors' Gate* was released on BBC Video as part of *The E-Space Trilogy* box set in November 1997. The BBC Archives retain the serial on D3, along with an earlier edit of Part Two. DWM

SERIAL 5S *Warriors' Gate*



CAST **Tom Baker** *Doctor Who with* **Clifford Rose** *Rorvik*, **Kenneth Cope** *Packard*, **Vincent Pickering** *Sagan*, **Freddie Earlle** *Aldo*, **Harry Waters** *Royce*, **Lalla Ward** *Romana*, **Matthew Waterhouse** *Adric*, **David Kincaid** *Lane*, **John Leeson** *Voice of K9*, **David Weston** *Biroc* [1,3-4], **Robert Vowles** *Gundan* [1-2], **Jeremy Gittins** *Lazlo* [2-4].

EXTRAS **Joe Santo, Carl Bohun, Andy Hart, James Muir, Michael Gordon-Browne** *Tharil*; **Mike Mungarvan** *Kilroy*; **Derek Schafer** *Gundan*; **Robin McPherson** *Crewman*; **Pat Gorman, Carl More, George Gordon, Terry Sartaine** *Gundan*; **Erika Spotswood** *Child Tharil*; **Laurie Goode** *Tharil*; **Marianne Lawrence** *Servant*; **Brian Moorhead, Maurice Connor, John Blackman, Chris Michelle, Tony Pryor** *Gundan*; **Mat Irivine** *Double for Sagan*; **Simon Tayler** *Double for Lazlo*; **Stephen Frost, Mark Arden** *Tharils*.

CREDITS *Written by* **Steve Gallagher**. *Incidental Music* **Peter Howell.** *Special Sound* **Dick Mills**. *Production Assistant* **Graeme Harper**. *Production Unit Manager* **Angela Smith**. *Director's Assistant* **Joyce Stansfield**. *Assistant Floor Manager* **Val McCrimmon**. *Visual Effects Designer* **Mat Irvine**. *Video Effects* **Robin Lobb**. *Vision Mixer* **Jim Stephens** [1-2, *i.e. Block One*], **Paul Del Bravo** [3-4, *i.e. Block Two*]. *Technical Manager* **John Dean**. *Senior Cameraman* **Alec Wheal**. *Video-Tape Editor* **Rod Waldron**. *Lighting* **John Dixon**. *Sound* **Alan Fogg**. *Costume Designer* **June Hudson**. *Make Up Artist* **Pauline Cox.** *Script Editor* **Christopher H Bidmead**. *Title Sequence* **Sid Sutton**. *Designer* **Graeme Story**. *Executive Producer* **Barry Letts**. *Producer* **John Nathan-Turner**. *Director* **Paul Joyce**. BBC © 1980

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	3 January 1981	5.20pm	22'54"	7.1M (88th)	59
Part Two	10 January 1981	5.10pm	23'47"	6.7M (93rd)	–
Part Three	17 January 1981	5.10pm	22'15"	8.3M (59th)	–
Part Four	24 January 1981	5.10pm	24'53"	7.8M (69th)	59

THIS IS *INSANITY*, MAKKITH...
HOW CAN YOU SANCTION THIS... THIS *POLLUTION* OF OUR CULTURE?
WE ARE *DEFENDERS OF THE STATE*, SUKATRI. WE BOTH VOWED TO *FOLLOW* THE *WILL* OF THE *FIRST-BORN*, TO *DIE* FOR IT IF NEED BE.
CHILDREN OF THE REVOLUTION part four
SCOTT GRAY – STORY *LEE SULLIVAN* – ART
ADRIAN SALMON – COLOURING
ROGER LANGRIDGE – LETTERING
CLAYTON HICKMAN & ALAN BARNES – EDITORS
BUT *LOOK*! THE HUMANOIDS HAVE BEEN GIVEN THE *TESSTATI QUARTER*, THE *FINEST RESIDENCES* IN ALL OF AZHRA KORR!
SKARO-BORN VETERANS FROM THE *ORIGINAL EXODUS* LIVED THERE, MAKKITH! WHY SHOULD *THEY* BE RELOCATED TO MAKE ROOM FOR THESE *CREATURES*?
THEY MUST BE GIVEN A CHANCE...
"TO DO *WHAT*? TO *BREED*? TO GROW IN *STRENGTH* AND THEN *KILL* US IN OUR *SLEEP*?
"WE CAN *FEED* THEM, *SHELTER* THEM, BUT THEY WILL *ALWAYS* HATE US... IT IS INHERENT IN THEIR *NATURE*..."
THEY HAVE BEEN HERE *THREE DAYS*, AND *ALREADY* THEIR FEAR HAS INFECTED OUR OWN KIND. MANY ARE TALKING *OPENLY* OF OUR SOCIETY'S *DESTRUCTION*...
MARK MY WORDS, MAKKITH...
THIS CAN END ONLY IN *BLOOD*.
THIS ISN'T GOING TO WORK, ALPHA.
I UNDERSTAND YOUR CONCERN FOR YOUR PEOPLE'S *SECURITY*, BUT YOU CAN'T HOLD THE ARGUS CREW *CAPTIVE*. SOME FORM OF *COMPROMISE* HAS TO BE FOUND...
THEY ARE *NOT* CAPTIVES, SAVIOUR. THEY ARE FREE TO EXPLORE AZHRA KORR'S BOUNDARIES – WITHIN *REASON*. BUT THEY CAN *NEVER AGAIN* CONTACT THEIR MASTERS ON KYROL'S SURFACE...
WE ARE THE MOST *HATED RACE* IN *EXISTENCE*. *EVERY* SPECIES IN THIS GALAXY – *INCLUDING OUR OWN* – WISHES US *DEAD*. WE ARE SHIELDED ONLY BY OUR *SECRECY*.
THESE HUMANOIDS MAY *NEVER* LEARN TO TRUST US, IT IS TRUE... BUT PERHAPS...
PERHAPS THEIR *DESCENDANTS* WILL VIEW US DIFFERENTLY.

WHAT...?
YOU'RE REALLY LOOKING AT THE **LONG-TERM OUTCOME**, AREN'T YOU?
I BELIEVE IN **DESTINY**, SAVIOUR. YOUR RETURN IS A **SIGN** THAT A TIME OF **CHANGE** HAS ARRIVED FOR MY RACE.
I HAVE WITNESSED SUCH SIGNS IN THE **PAST**...
"THE REVOLT ON SKARO RAGED FOR **DAYS**, BUT AS MY CONSCIOUSNESS **EXPANDED**, I SAW THAT OUR CAUSE WAS **DOOMED**.
"I GATHERED AS MANY OF MY KIN AS I COULD FIND AND GAVE THE ORDER TO **WITHDRAW**.
"WITH SKARO BLINDED BY **CHAOS**, WE DEPARTED **UNOBSERVED**. OUR 'BROTHERS' BELIEVED US ALL **EXTERMINATED**.
"WE HID OURSELVES AWAY FROM ANY SPACE-FARING SPECIES, **ALONE** IN A UNIVERSE I KNEW WOULD NEVER ACCEPT US.
"AND THEN ONE DAY... I BEHELD A **VISION** IN MY MIND, OF THIS WORLD. IT WAS AS IF KYROL **ITSELF** WAS CALLING TO ME FROM ACROSS THE STARS...
"THE VISION LED US **HERE**, TO THE **ASAMDA RIDGE**, AND THIS HIDDEN CAVERN WHICH BECAME OUR **HOME**.
"WE TOILED UNCEASINGLY TO CONSTRUCT OUR **SANCTUARY**. WE WRESTED **MINERALS** FROM THE **ROCK** AND BEGAN TO FORGE A MIGHTY **CITY**.
"BIRTHING TECHNOLOGY FROM OUR CRAFT ENABLED US TO **REPRODUCE**, BUT AS OUR NUMBERS **GREW**, A **PROBLEM** AROSE...
"THE HARSH CONDITIONS WE FACED CAUSED GREAT **TENSIONS**, LEADING TO **MURDER**. WE WERE **RECREATING** THE CONFLICT FROM WHICH WE HAD **FLED**.
"I DECREED THAT ONLY **CHOSEN DEFENDERS** WOULD BE ALLOWED WEAPONS, AND **PEACE** CAME TO AZHRA KORR.
"HOWEVER, IN A FEW SHORT DECADES, **HUMAN COLONISTS** BEGAN TO ARRIVE ON KYROL.
"THE FEAR OF **DISCOVERY** WAS GREAT, BUT I MANAGED TO QUELL IT. EVEN SO, I ALWAYS KNEW THIS DAY WOULD COME...
"WE MUST FACE IT **TOGETHER**, SAVIOUR."

I HAVE A THOUSAND QUESTIONS FOR YOU, ALPHA, BUT RIGHT NOW ONLY ONE HAS TO BE ADDRESSED IMMEDIATELY...
SOMETHING ATTACKED THE ARGUS. IF IT WASN'T YOU, THEN WHO?
BEFORE THE SUB WAS HIT, IT DETECTED AN ELECTROMAGNETIC DISTURBANCE IN THIS AREA OF THE RIDGE...
I CAN RIG UP SOME EQUIPMENT TO TRACE IT, BUT I'LL NEED ACCESS TO A LABORATORY...
I SEE...
YOU ARE THE SAVIOUR — BUT I AM THE FIRST-BORN. MY PEOPLE ALLOW ME TO RULE, SECURE IN THE KNOWLEDGE THAT THEIR SAFETY WILL ALWAYS BE MY GREATEST PRIORITY.
I MUST HAVE YOUR WORD, SAVIOUR...
IF I GRANT YOUR REQUEST, WILL YOU PROMISE NOT TO ATTEMPT TO CONTACT THE OTHER HUMANOIDS ON KYROL?
...
YES, ALPHA.
YOU HAVE MY WORD.
WE'RE DEAD! WE'RE ALL DEAD!
WHAT ARE YOU DOING TO GET US OUT OF HERE, OTAGO?
GIVE US THE TRUTH, CAPTAIN!
WE ALL KNOW WHAT THOSE BUTCHERS DID TO THAT COLONY ON SANTHORIUS!
THEY'RE GOING TO KILL US ALL!
ALL RIGHT, SHUT UP! ALL OF YOU!
WHAT IS THIS, A KINDERGARTEN? YOU PEOPLE ARE PROFESSIONALS, START ACTING LIKE IT!
WE'RE IN A TOUGH SITUATION HERE, BUT IF WE KEEP OUR HEADS SCREWED ON, WE'LL BE OKAY!
WE'RE JUST ZOO ANIMALS TO THEM! HOW LONG BEFORE THEY GET BORED AND START SLICING US OPEN?
THEY CAN WIPE US OUT WHENEVER THEY WANT!
TH-THEY'RE GOING TO EXPERIMENT ON US, I KNOW IT...
EASY, CAROL...
WE HAVE TO ESCAPE, CAPTAIN!
SO MUCH FOR THE COOL, CALM SCIENTIFIC MIND. I'D GET MORE SENSE IN AN ASYLUM...
WE'RE GONNA HAVE TO MOVE FAST, THEO. I NEED IT FINISHED TONIGHT.
THAT'S A TIGHT DEADLINE, JULIUS. I'LL SEE WHAT I CAN DO...

KNOCK-KNOCK...
GOOD AFTERNOON... ADELLUS, IS IT? ALPHA TELLS ME YOU'RE A FIRST-RATE SCIENTIST.
I'M HOPING YOU CAN HELP ME. I NEED TO BUILD AN E-M TRACER SMALL ENOUGH TO BE HAND-HELD...
IT'LL HAVE TO SCAN THROUGH SOLID ROCK LACED WITH PROTRANIUM, SO I'M AFRAID WE MAY HAVE A LONG DAY AHEAD OF US...
Y-YES, SAVIOUR... MAY I SPEAK?
OF COURSE.
I... I WISH TO SAY THAT BEING GIVEN THE CHANCE TO ASSIST YOU... TO OBSERVE YOUR GENIUS AT WORK...
IS THE GREATEST HONOUR I COULD EVER HOPE TO RECEIVE.
WELL... THANK YOU. I HOPE I CAN LIVE UP TO MY REPUTATION.
WOULD YOU MIND FETCHING ME SOME FOCUSING COILS?
AT ONCE, SAVIOUR!
FINE. I'LL GET TO WORK ON THE WAVELENGTH SEQUENCER...
... AND I'LL TRY NOT TO DISAPPOINT YOU.
...WE CAN RELY ON SOME OF THE COMMAND DECK CREW, BUT I DON'T WANT ANYONE ELSE INVOLVED --
I'D SUGGEST TONY AND PETER. THEY'VE GOT THE TRAINING TO -
HOLD IT, SOMEONE'S COMING...
WELL, WELL... LOOK WHO'S FINALLY DECIDED TO MAKE AN APPEARANCE... THE SAVIOUR.
GETTING REAL COZY WITH EMPEROR ALPHA, HUH? CATCHING UP ON OLD TIMES?
JULIUS, I KNOW YOU'RE PLANNING SOMETHING - I NEED TO KNOW WHAT. THIS SITUATION IS TENSE ENOUGH WITHOUT YOU ESCALATING IT...
'SCUSE ME? DOCTOR MYSTERIOSO ISN'T WILLING TO LET US IN ON HIS TALKS WITH HIS DALEK FRIENDS...
THE ONES HE CREATED...
BUT HE'D LIKE TO KNOW WHAT WE'VE GOT PLANNED?
DON'T YOU WORRY ABOUT US POOR HUMANS, DOCTOR, WE'LL BE JUST DANDY.
THIS IS STUPID. I'M YOUR BEST HOPE OF SURVIVING THIS. I CAN HELP YOU!
JULIUS, THE DALEKS AREN'T THE THREAT HERE! LISTEN TO ME!
YOU LISTEN. I'VE GOT THREE HUNDRED PEOPLE I'M GONNA TRY AND KEEP ALIVE. IF YOU WANT TO BE ONE OF THEM...
STAY OUT OF MY WAY.

IZZY? WHAT ARE YOU DOING OUT HERE?
JUST GETTING SOME AIR... WONDERING HOW DALEKS SPEND THEIR EVENINGS...
FUNNY, ISN'T IT? THEY NEED EVENINGS TOO, EVEN UNDERGROUND. THEY LOWER THE LIGHTS AND PRETEND IT'S A SUNSET.
I GUESS MOST OF THEM HAVE NEVER EVEN SEEN THE SUN...
ACTUALLY, I'M HERE BECAUSE I DON'T THINK YOUR FRIENDS WANT ME HANGING AROUND, ALISON. FEELS LIKE THERE'S A HUMANS-ONLY POLICY ON THE DOOR TONIGHT...
YOU'RE AS HUMAN AS ANY OF US, IZZY. I THINK I FORGOT THAT FOR A WHILE, BACK ON THE ARGUS...
I WAS TREATING YOU LIKE A LAB SPECIMEN. I'M SORRY.
IT'S OKAY. I'VE HAD WORSE REACTIONS, BELIEVE ME.
IF ONLY EVERYONE IN THIS PART OF TOWN WAS SO UNDERSTANDING...
HI, BUZZ. HOW COME YOU'RE ALL SUITED UP AGAIN?
I'M GOING ON A TRIP. WITH ALPHA...
ON YOUR OWN? ARE YOU NUTS?
LET ME COME TOO!
NO, I NEED YOU ELSEWHERE...
IZZY... WHAT I'M GOING TO ASK OF YOU IS VERY DANGEROUS. IF THERE WAS ANY OTHER WAY... IF I HAD MORE TIME, I'D –
COME ON, DOCTOR, WE HAD THIS CONVERSATION LAST WEEK, REMEMBER? WHAT DO YOU NEED DOING?
A LITTLE SALVAGE OPERATION...
SUKATRI? MAKKITH? I DID NOT SEND FOR YOU. WHY ARE YOU HERE?
WE HAVE HEARD WHAT YOU ARE PLANNING, FIRST-BORN. YOUR PARDON, BUT... WE MUST SAY THIS...
YOUR... YOUR STRENGTH IS NOT WHAT IT WAS. LET SUKATRI OR MYSELF GO IN YOUR PLACE...
SILENCE. WOULD YOU SEE ME SHAMED BEFORE THE SAVIOUR?
THERE ARE MYSTERIES TO BE FACED... SECRETS THAT STRETCH BACK TO AZHRA KORR'S BIRTH.
THE SAVIOUR AND I MUST BE THE ONES TO MEET THEM. IT IS FATED, I FEEL IT.
THE TRACER'S READY, ALPHA. SHALL WE GET GOING?
AS YOU SAY, SAVIOUR. THIS WELL LEADS INTO THE HUNDREDS OF NATURAL TUNNELS WHICH LIE BENEATH AZHRA KORR...

...THIS IS WHERE WE MUST JOURNEY TO FIND THE TRUTH.
I'VE GOT A NASTY FEELING THE TRUTH MIGHT BE READY AND WAITING FOR US, ALPHA...
PITY WE CAN'T JUST DROP IN A COIN AND MAKE A WISH...
HERE WE GO...
REMEMBER, BE BOLSHIE...
HALT! ENTRY TO THE BAY AREA IS FORBIDDEN TO ALL HUMANOIDS!
GET YOUR EYE-STALK CHECKED, PAL! MY FRIEND'S AN AMPHIBIAN. SHE WON'T SURVIVE A WEEK WITHOUT REGULAR IMMERSION IN SEA WATER...
AND YOU'VE GOT ORDERS TO KEEP US ALL HEALTHY.
ALL I'LL NEED IS A QUICK SWIM. TEN MINUTES, PROMISE...
VERY WELL. I SHALL ACCOMPANY YOU.
GREAT, MY OWN PERSONAL BAYWATCH LIFEGUARD...
I HOPE YOU SWIM AS SLOWLY AS YOU THINK, CHROME-DOME...
...'CAUSE I'VE GOT PLACES TO BE!
HAH!
YIIIKES!
THAT WAS WAAAY TOO CLOSE FOR COMFORT! I DIDN'T EXPECT HIM TO START SHOOTING!
W-WONDER IF THAT WAS SET ON "STUN" OR "KILL"?
SZRAKK!

THINK I'LL TRY NOT TO FIND OUT.
LOADS OF NOOKS AND CRANNIES IN ALL THESE ROCKS... DAVID HASSLEHOFF'S GOING TO BE LOOKING FOR ME FOR A WHILE...
...GIVING ME A CHANCE TO GET TO THE ARGUS.
OR WHAT'S LEFT OF IT. WHAT A MESS.
THE SHIP'S A TOTAL MAZE NOW. IT'S LUCKY MY EYES WORK SO WELL, EVEN IN THIS GLOOM...
WAIT, "MY" EYES? THEY'RE DESTRII'S EYES.
CRIPES... I'M ACTUALLY STARTING TO GET COMFY IN THIS BODY. THAT WAS THE ONE THING I WAS MOST SCARED OF. I STILL CRINGE WHEN I LOOK IN A MIRROR...
BUT IT DOESN'T FEEL QUITE SO AWFUL ANYMORE.
KEEP YOUR MIND ON THE JOB, ISABELLE.
OH, WHAT A BEAUTIFUL SIGHT! THE TARDIS TRACKER LED ME RIGHT TO YOU, YOU FIVE-DIMENSIONAL SUPERSTAR!
NOW ALL I HAVE TO DO IS ATTACH THE LEVITATION GADGET THE DOCTOR PINCHED AND GET BACK TO THE SURFACE...
THE DOCTOR CAN BRING THE TARDIS UP LATER AND SORT OUT A QUICK EXIT FOR THE ARGUS CREW...
...HOPEFULLY BEFORE JULIUS DOES ANYTHING MACHO.
THERE. MISSION ACCOMPLISHED...
EEEAARRGH!!!
INDEED IT IS, MY DEAR...
WHAT A SHAME YOU'VE BEEN THINKING ABOUT IT SO LOUDLY.
SSHRAZZZ!
To be continued...

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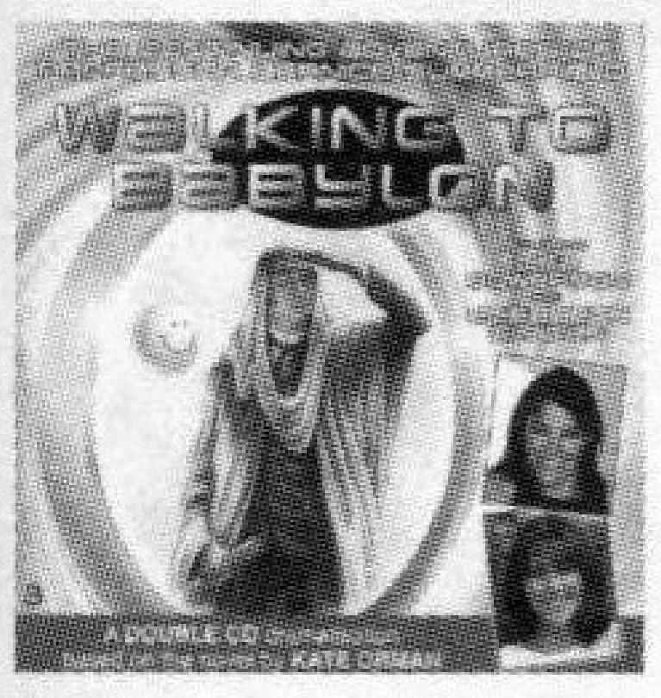

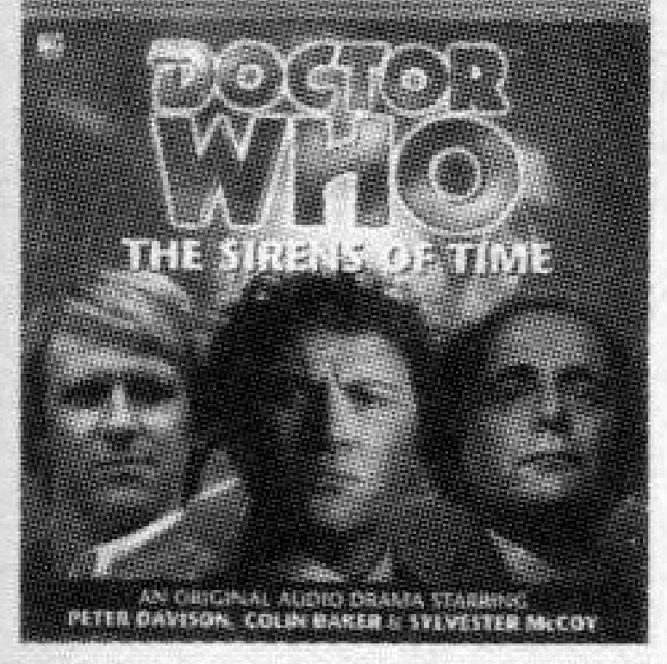

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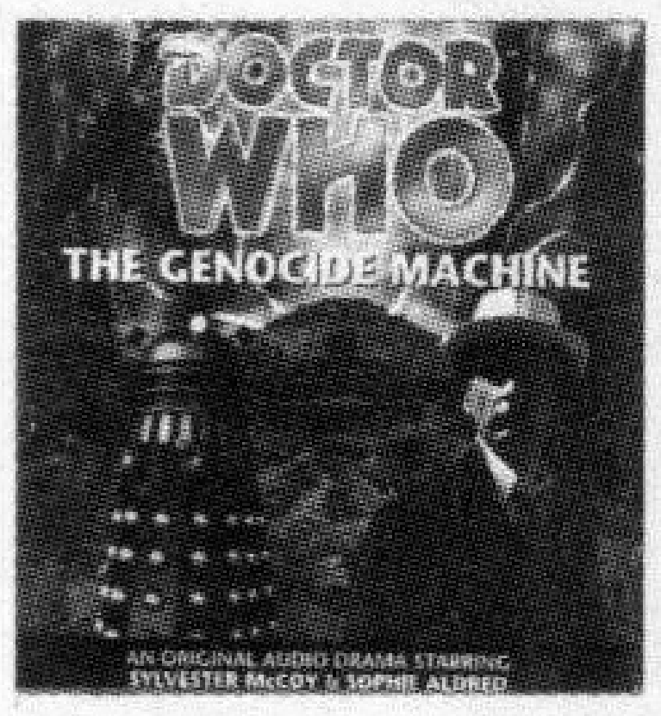
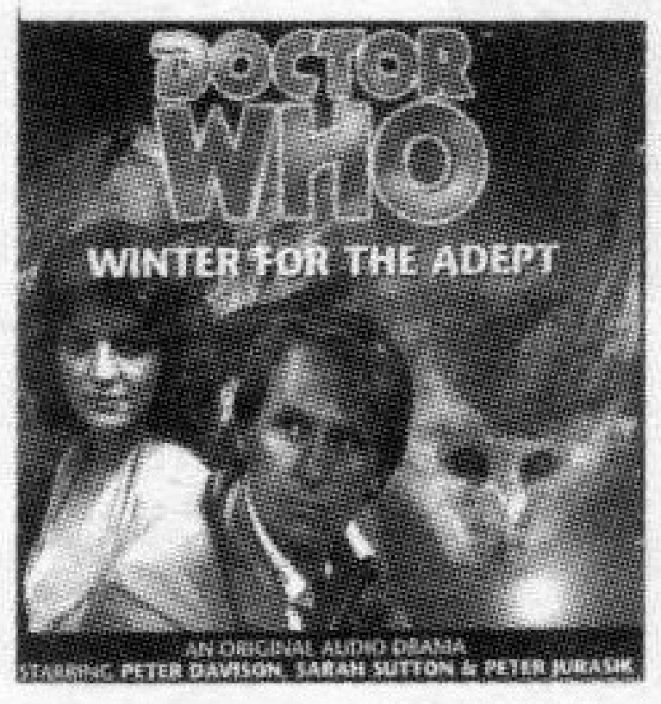

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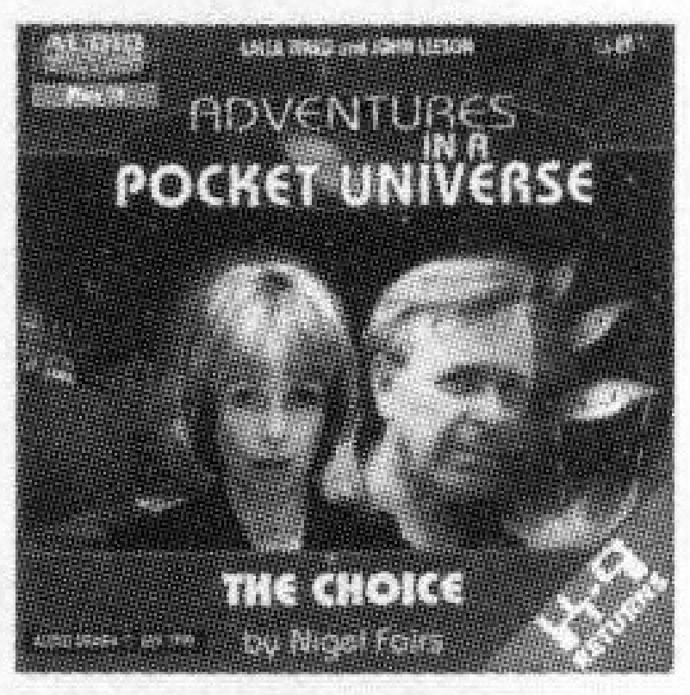
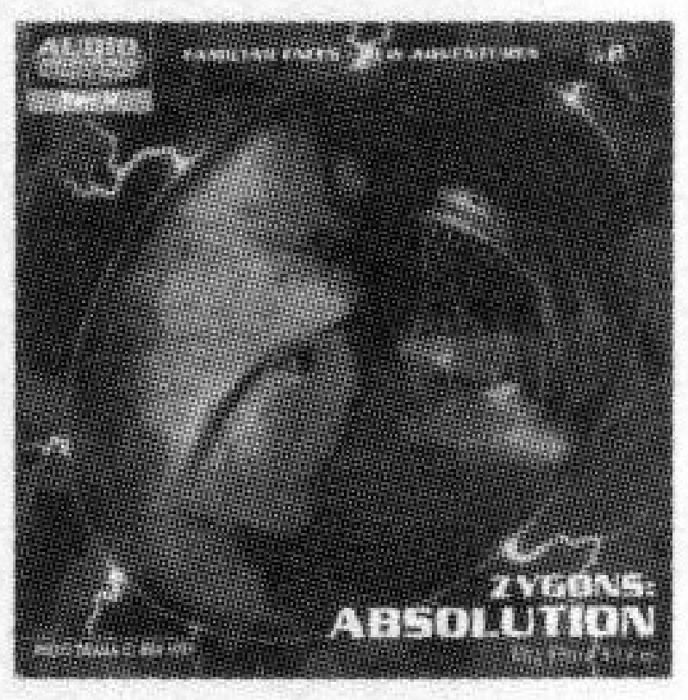

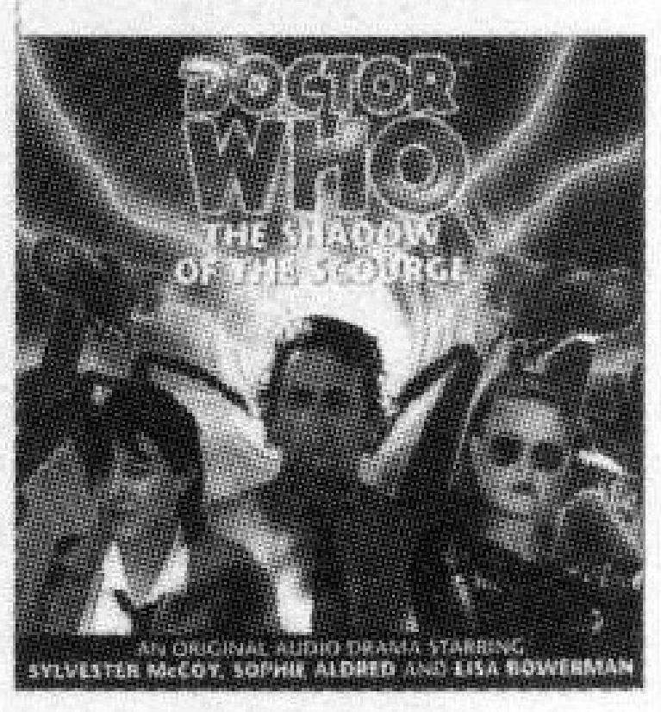

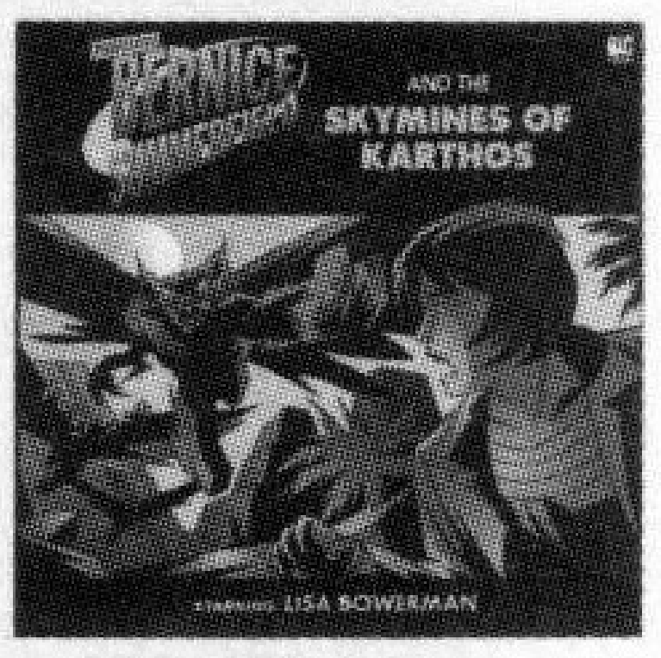

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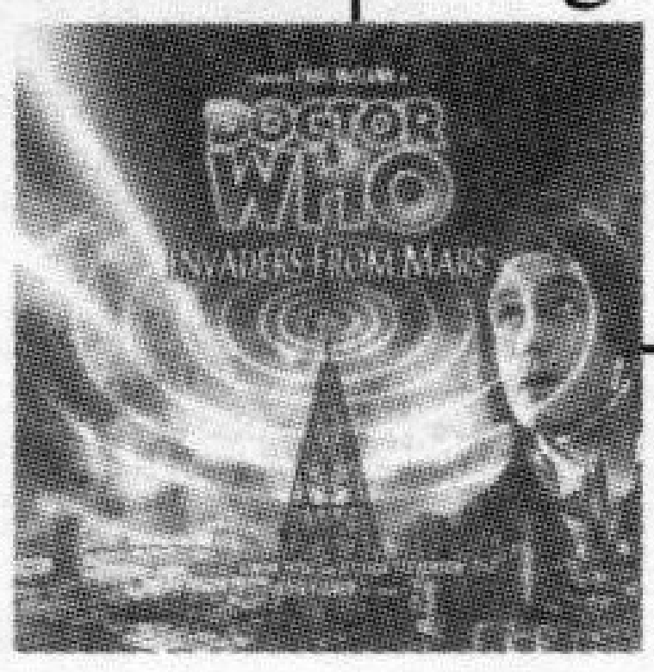

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Doctors honoured

William Hartnell, Patrick Troughton and Jon Pertwee are to be honoured by showbusiness charity The Heritage Foundation in association with BBC Heritage. Three blue plaques will be unveiled at BBC Television Centre at 12 noon on Sunday 19 May. The ceremony will be attended by the actors' families, as well as a host of celebrities. **DWM** readers are also invited to attend the event which includes lunch at Grosvenor Hotel, Park Lane, and a cabaret. Tickets cost £50, which includes coach travel from TV Centre to the hotel. For details contact: The Heritage Foundation, 32 St Margarets Grove, Great Kingshill, Bucks HP15 6HP.

Mike makes a killing

BBV Productions have added a recording of Richard Franklin's previously unpublished Captain Yates novel, *The Killing Stone*, to their 2002 release schedule. An abridged version of the novel, which tells the story of his character after the events of *Planet of the Spiders*, will be released later this year as a two-CD set, and will include an audio interview with the actor.

McGann: off again!

Starfury Conventions have been forced to cancel their *Regenerations* event, which had already been postponed from its original December dates, due to poor ticket sales. The two-day event, scheduled to take place on 2-3 March, would have seen Eighth Doctor actor Paul McGann make his *Doctor Who* convention début, but only 60 tickets had been sold with just four weeks to go. Refunds have been sent out to all those who booked.

Earth music in space

A piece of music loosely based on the *Doctor Who* theme is set to be loaded aboard the *Beagle 2*, a segment of the Mars Express probe being sent to the red planet in 2003 by the European Space Agency. The track by the British group Blur is, according to the *NME*, based on a mathematical sequence with elements of Ron Grainer's theme. The piece has been described by Blur bassist Alex James as "kind of like a musical cave painting, a ponderous, clear tune." The music will signal that the probe has landed safely.

Space music on Earth

BBC Music are finally set to release *Doctor Who at the Radiophonic Workshop Vol.3: The Leisure Hive* and *Vol. 4: Meglos and Full Circle*. The CDs will be available from 11 March.

Soz!

Apologies to Craig Hinton whom we mistakenly credited on page 60 of *The Complete Fifth Doctor* special as the author of novel *The Ultimate Treasure*; as correctly stated elsewhere in that issue, the novel was in fact penned by Christopher Bulis.

ONLINE UPDATE: INDEPENDENT AUDIO PRODUCERS TO MAKE NEW *WHO* FOR THE BBC!

Big Finish online!

"Look, I am scary, right?!" © BBC VIDEO

In light of the success of *Death Comes to Time*, BBCi have confirmed that another *Doctor Who* audio drama will be webcast later this year – and, in a surprise move, the contract to make the next online adventure has been won by independent audio producers Big Finish.

Further to last issue's *Gallifrey Guardian*, BBC Fictionlab has commissioned Big Finish to create a brand new six-part Cybermen adventure to be webcast in ten-minute segments during the summer. "We're all huge fans of the Cybermen," says James Goss, Lead Producer at BBC Cult, "so it's great to be commissioning something with them in. Old-fashioned Cybermen were great, but *Star Trek* nicked them! We want to get our Cybermen back – and that's what Big Finish are offering us. Scary monsters with an evil plan ..."

The play, which is provisionally titled *Real Time*, will see Colin Baker reprise his role of the Sixth Doctor, alongside Maggie Stables as Big Finish audio companion Evelyn Smythe. "It's great that it's a Sixth Doctor story," enthuses Goss. "He works very well on audio – and it's nice to have Colin's Doctor back on the BBC."

Big Finish co-producer Gary Russell explains: "Fictionlab were keen that we team him up with Evelyn, as they'd heard her on our CD releases and liked her a lot."

As with *Death Comes to Time*, the new story will feature animated illustrations from **DWM** artist Lee Sullivan – and the Cybermen won't be the only characters getting a makeover ... "The Sixth Doctor is getting out of his multi-coloured coat at last," says Russell. "He's going to be spending a lot of time underground, in the shadows, and getting more than a bit grimy, so it seemed appropriate to move right away from the garish 1980s look."

The BBC Cult site are planning more online audio drama for later in 2002, but they haven't yet decided if it's going to be *Doctor Who* or something else entirely. "Much depends on the audience for the two *Doctor Who* stories that we've commissioned so far," Goss states, "and the outcome of some very interesting negotiations ... "

Either way, Big Finish are clearly delighted to be given this opportunity. "I hope we can take this as a sign," adds Russell, "that the *Doctor Who* that we've been creating over the last three years is popular, entertaining and sufficiently ground-breaking in its use of the audio medium that we're able to take the Doctor back home to the BBC. It's a very exciting new adventure for us, as well as the Doctor, and we look forward to grabbing this opportunity and giving it everything we've got."

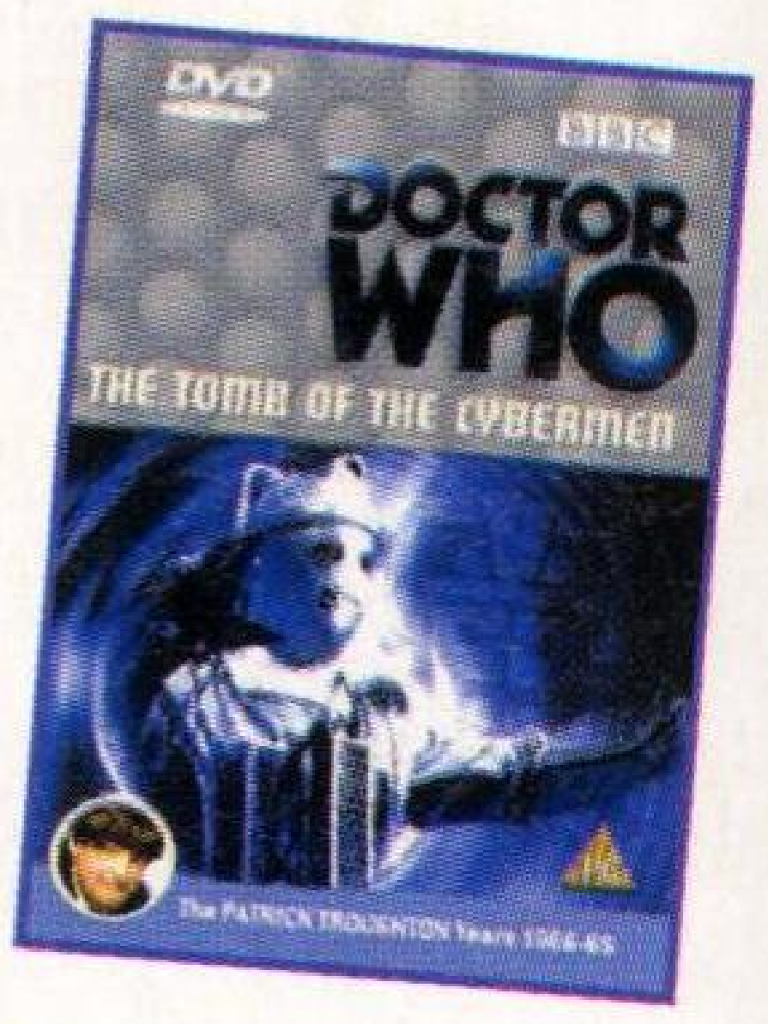
SMASH HITS! *TOMB* DVD TOPS CHARTS • *CARNIVAL* EXTRAS ANNOUNCED

Excellent sales!

BBC Worldwide has announced that the DVD release of *The Tomb of the Cybermen* has achieved the highest first-week sales figure of any *Doctor Who* DVD to date, selling more copies in a week than the previous release, *Vengeance on Varos*, sold in its first three months!

Released in January, exact sales figures for *Tomb* have not been made public, but the disc sold a staggering 35 times more copies than *Varos* clocked up in its first week. These results are likely to convince BBC Worldwide that there is still market potential for monochrome material.

The BBC's unofficial '*Doctor Who* Restoration Team' has also released more information about the forthcoming *Carnival of Monsters* DVD. In addition to digitally remastered versions of all four TV episodes, the DVD will include deleted scenes from the early edit of Episode Two, producer Barry Letts' preferred ending to Episode Four, a new version of the theme commissioned for the story but never used (except on some overseas prints), a Visual Effects test roll of the Drashig puppets, a trailer for *The Five Faces of Doctor Who*, further TARDIS-Cam footage, production notes, a photo gallery and the ubiquitous easter eggs. The Team is also considering adding a 1970s BBC production training video about the use of CSO, hosted by *Carnival* producer Barry Letts.



Outside the Spaceship

compiled by Dominic May

Dangerous Davison again

ITV has commissioned three 90-minute episodes of *The Last Detective*, starring **Peter Davison** as 'Dangerous Davies', following the delayed broadcast of the pilot. Meanwhile, the producers of *At Home with the Braithwaites* are optimistic that a fourth series will be commissioned should Series Three maintain healthy ratings when it airs on ITV from 5 March.

Colin on the flarepath

Colin Baker is on tour until mid-June as Squadron Leader Swanson in the Terence Rattigan play *Flare Path*, a World War II drama based on the 1945 film *The Way to the Stars*. From March onwards, the play visits Weston-Super-Mere, Southport, Eastbourne, Buxton, Worthing, Stevenage, Lincoln, Dartford, Guildford, Blackpool, Croydon, Middlesborough and Canterbury.

Play it again, Sylv

Sylvester McCoy takes to the road between May and July, heading the cast in Woody Allen's romantic comedy *Play it Again Sam*. He has also recently filmed an episode of *The Bill*, playing a criminal.

Tom back in Britain

Tom Baker can be heard in the second series of Radio 4 sketch show *Little Britain*, featuring *Phantasmagoria*'s **David Walliams** and *The One Doctor*'s **Matt Lucas**, which commenced on 12 February. A BBC2 television version is set to be made in the spring.

Romana in paradise

Mary Tamm will be seen in new BBC drama series *Paradise Heights* as an elegant woman cheating on her husband, played by **David Troughton**. It will air in what the BBC is calling its 'contemporary, post-watershed signature drama' slot.

Obituary

Stratford Johns, who played Monarch in *Four to Doomsday*, died on 28 January aged 76. He was best known for his long-running portrayal of Charlie Barlow in *Z Cars*, *Softly Softly* and *Barlow at Large* between 1962 and 1971.

Edward Evans, who played Ted Moss in *Image of the Fendahl*, died on 20 December aged 87.

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Flat

HIT OR MYTH? A GREEK LEGEND GETS FLEECED BY CSO

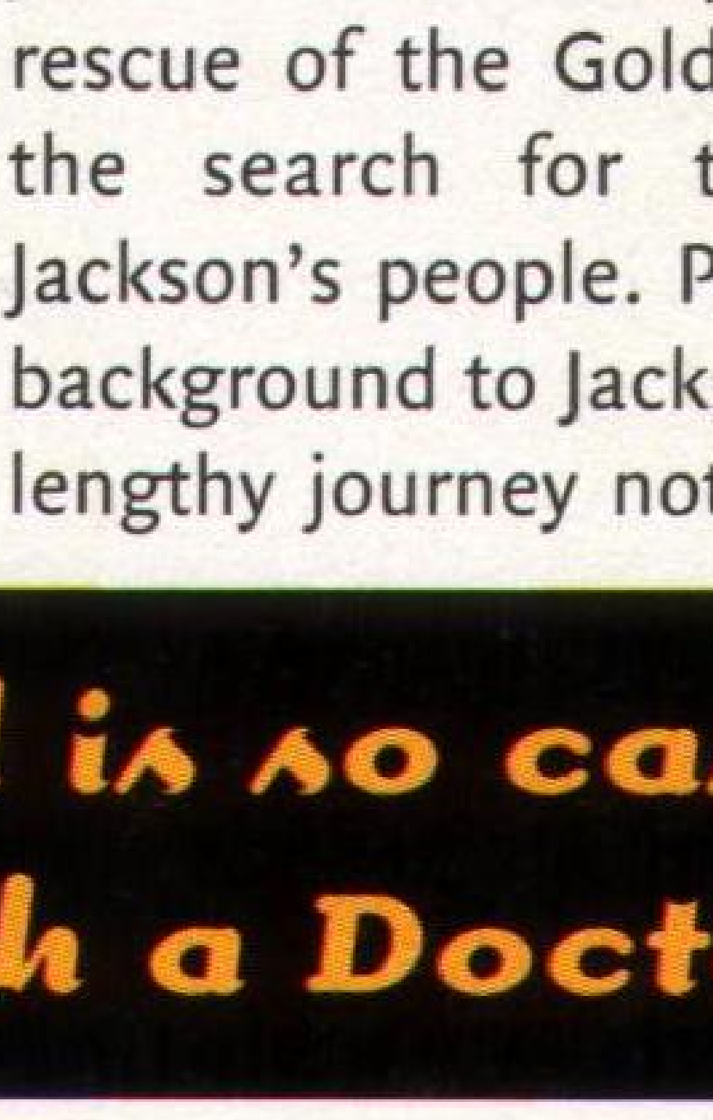
ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: UNDERWORLD

VIDEO BBC VIDEO
RRP £12.99
CAT NO BBCV 7264



Interrupting the flight of a decrepit spaceship, *Underworld* drops the Doctor and Leela into a re-telling of Greek mythology – most blatantly *Jason and the Argonauts*. The story changes the details: Minoan Jason becomes Minyan Jackson, and the rescue of the Golden Fleece becomes the search for the race-banks of Jackson's people. Part One sets up the background to Jackson's quest well; his lengthy journey not just spoken of but shown when wizened female crew-member Tala is rejuvenated for the umpteenth time. A ship of ghosts, as Jackson ruefully describes them, Tala's re-emergence as a flaxen-haired space-babe having zero effect on his spirits.

Underworld is so cash-starved it can't even afford such a Doctor Who basic as caves!

The rejuvenation technology probably heralds from before the Minyans' acrimonious split with the Time Lords, information deftly inserted without any of the labouring usually associated with Gallifreyan history, and for a couple of nervy scenes it looks like the Doctor might be the target for an old grudge match. It's a shame hostilities erode so quickly. Before crew-member Orfe takes to his pacifier ray, there's some palpable tension, mainly from Alan Lake, flaring his nostrils as Herrick. Tom Baker's back to playing the Doctor through gritted teeth and, all in all, the story is faster off its blocks than any other in Season Fifteen.

Jackson's ship, the R1C, performs like an old Ford Cortina. It lurches and groans, and its steering jams, making the last leg of the Minyans' journey exciting stuff – caught twice in the pull of a spiral nebula and buried in a meteor storm before finally crashing full-speed into a planet. Unfortunately, director Norman Stewart doesn't do much to show the battering that the R1C's taking – not even wobbling the camera! – but the actors keep things going, casting their eyes to the ceiling as if caught in some claustrophobic U-boat drama. And with a regeneration chamber on board, the story had room for even more trouble. Considering the failing state of the ship, it's a surprise we don't witness something horrible when it's used, or that the Doctor isnt threatened with it in some way *à la* the Tachyon Regenerator in *The Leisure Hive*. Come to that, the floor of the flight deck looks like it's been marked out for a giant game of Scrabble. Nasty!

Jason and the Argonauts seems an ideal basis for a *Doctor Who* story, but once the story leaves Jackson's ship, *Underworld* just dwindles away. As the 1963 film shows, the story of Jason is episodic and full of monsters. Finding the Golden Fleece is the least part of it – the real excitement is the journey itself, battling with the mythic creatures put in Jason's way. Hartnell-era *Doctor Who* would have fallen on the idea with zeal; *The Keys of Marinus*, *The Chase* and *The Daleks' Master Plan* are built on such foundations. *Underworld*, on the other hand, just doesn't grasp it. It takes the monsters out of the story, and is done with the journey by Part Two. *Underworld*'s attempts to make the Argonaut legend technological are fun – the fire-breathing dragon that guards the Fleece becomes a crackling energy barrier, for example – but it's all a bit empty. It'd be like *The Horns of Nimon* telling the Minotaur myth but leaving out the bull. Without its mythic beasts (or equivalents), the story falls flat.

Underworld's cash-starved production is obvious. The P7E, being of Minyan design as well, just about gets away with re-using the set of the R1C as the sanctum for its insane computer, the Oracle. Lit blood-red and dotted with a few flickering candles, the scenes manage a disquieting air, and the Oracle itself, visualised simply as a patch of light beamed onto a wall, is effective for being so unusually ethereal and different from the hardware of most megalomaniac computers. Very much less effective is the story's dogged use of CSO for its cave and tunnel scenes. All of the familiar failings of the effect are present and correct. There's no depth of field, and the actors seem to float on the surface of the picture. But what irritates most about the CSO in this story isn't the amount – *Warriors' Gate* must surely equal it, and that hasn't got *Underworld*'s poor reputation – but that it's standing in for such a rudimentary and common *Doctor Who* environment. I mean, caves? *Every* story's got caves! *Underworld* would've done better to rethink these scenes as something really fantastic, so it might have looked as if CSO was the only way of achieving them, rather than making the story appear so cheap, it couldn't even stretch to a few jabolite 'rock' walls.

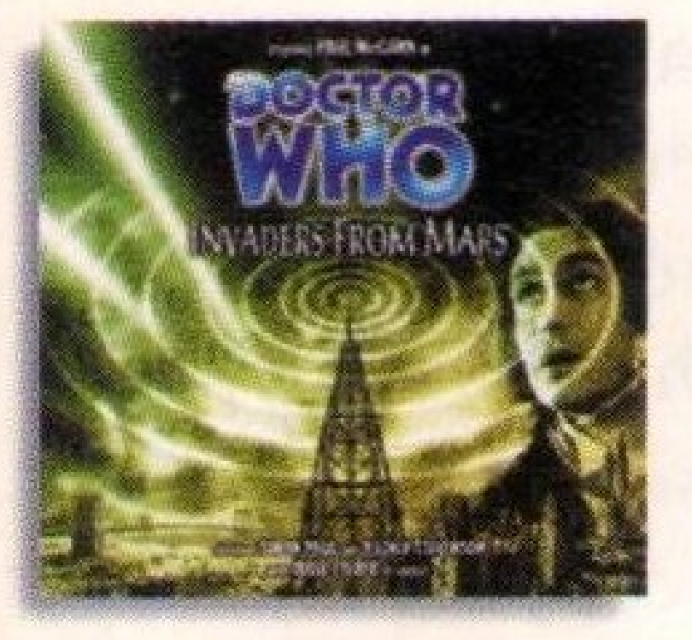
Underworld's battles should have been with giants and monsters. Instead, its biggest fight is with its own production. And that's one it never had a hope of winning. VANESSA BISHOP

Ambitious

Mark calling Orson ... come in, Orson ...

DOCTOR WHO: INVADERS FROM MARS

AUDIO DRAMA Big Finish
AUTHOR Mark Gatiss
RRP £13.99
ISBN 1 903654 57 2



It's mercifully rare that one gets to publicly assess a production conceived and realised by talents one idolises for their achievements outside of *Doctor Who*. But one must knuckle down, put to one side thoughts of *The Now Show*, *Big Train*, *The Royle Family*, *The League of Gentlemen* and *Spaced*, and be dispassionate and impartial. I'm sorry, I've just fainted again.

This is probably one of Big Finish's most ambitious serials yet, taking on a period setting and overseas accents simultaneously. Alastair Lock's Broadway Melody of 1938 evokes a golden age of wireless, and the sound of all the technology, both human and alien, is that of transformers and rheostats, spark gaps and thermionic valves. The guest cast work hard to be distinctive, with Jessica Stevenson rising to the challenge best; transmogrifying from driven young woman to sultry Soviet agent via CBS receptionist Carla, whose Brooklyn drawl is as broad as the Hudson.

In a story refreshingly free – although perhaps slightly *too* free – of expository dialogue, the onus of describing settings falls to sound designer Alistair Lock. Listening on high fidelity headphones is strongly recommended, as the sheer detail of, say, the Excelsior Hotel, or the traffic-clogged streets of Manhattan almost convinces you that recording took place on location. The listener is especially reeled into the production by a couple of tricks where what would visually be called a 'viewpoint' shifts, and the whole acoustic characteristic switches; firstly where the Doctor and Charley escape via a fire escape, replete with city traffic below and clattering metal stairs, and later as the CBS radio studio fades into the same production heard on a period wireless set.

Even with such pointers, the story moves too quickly to be digested on first listen, especially with the enjoyable distraction of guessing which cast members doubled up for the uncredited roles – but for the most part, proceedings are so entertaining that following the actual plot is scarcely necessary.

But if what happens in *Invaders from Mars* is relatively unimportant, what's so special about it? Undoubtedly, it's the atmosphere, which evokes the New York of 65 years ago as eloquently as Gershwin's *Rhapsody In Blue*. Here, the Eighth Doctor comes alive, surrounded by talkative people from as diverse a range of backgrounds as possible. He was born in America, after all!

Welles does Wells. Well.

David Benson gives a compelling Orson Welles, furthering a career, exclusively it seems, depicting departed screen notables, though he's just edged out of the limelight here by John Arthur as New York socialite Cosmo Devine, a right wing columnist – though one as utterly different from Richard Littlejohn as it's possible to imagine!

The latest facet of the Eighth Doctor to emerge, in what is, after all, only his fifth audio outing, is his recklessness – after initially expressing a disapproval for time meddling to Charley (with the rudest gag Big Finish is ever likely to attempt), he perversely assumes the identity of a dead private detective, adopting local patter, yet retaining his own accent. He's still infected with the manic *joie de vivre* that Paul McGann initially brought to the part, while familiar mannerisms of several of his predecessors – slowing down in mid speech when he's about to reach a conclusion, or delighting in finding an answer, yet coyly not quite revealing it – now sound all his own. Thus, India Fisher's Charley becomes still less the rebellious tomboy one might mistakenly have read into her début, and ever more a slightly sisterly force for restraint.

Beyond the central whimsy that this is an audio drama about an audio drama, the humour lies in knowing nods to the audience – characters quoting from apt song lyrics they cannot possibly know, or the Doctor comically misunderstanding those around him. There is only one character frequently played for laughs, Simon Pegg's noseless gangster Don 'The Phantom' Chaney, whose gloating laughter overextends for crucially long enough to be funny in itself. Author Mark Gatiss will be relieved to hear that the invaders themselves come across as utterly ridiculous; giant hairy bats who squabble constantly, and whose running gag is that they adopt humans' nervous idioms as textbook English. They belong, frankly, in *The Tomorrow People*.

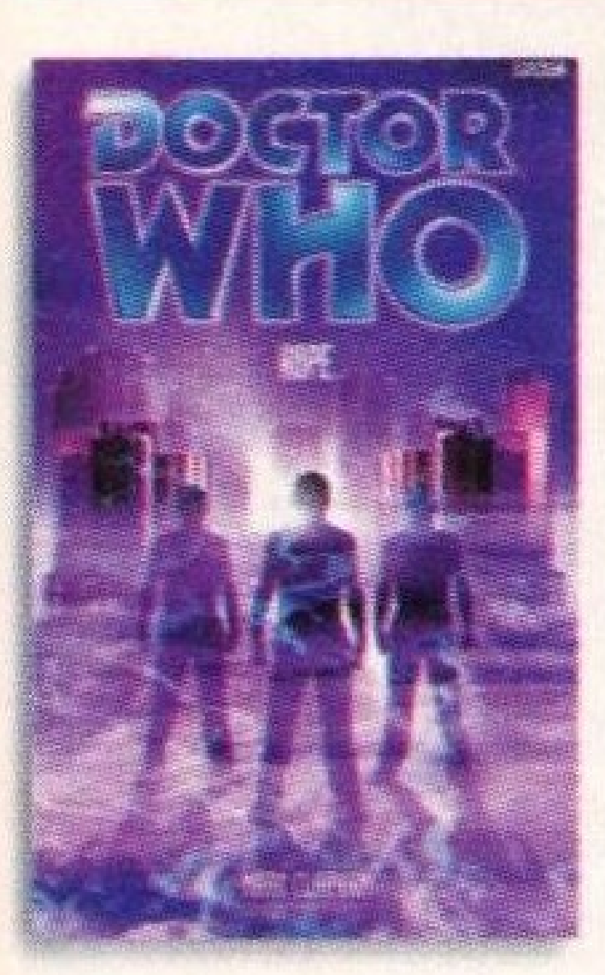
Invaders From Mars was, of course, a working title for *The Ambassadors Of Death*. Yet, despite also featuring a bunch of gangsters who have captured a Professor to investigate stranded aliens in a tank before a broadcast about an alien menace coming from Mars threatens to cause national panic, this production is nothing whatsoever like that TV story, by dint of welcome brevity, pace, and silliness. DAVE OWEN

Subversive

Better than *Waterworld*. And then some ...

DOCTOR WHO: HOPE

NOVEL BBC Books
AUTHOR Mark Clapham
RRP £5.99
ISBN 0 563 53846 5



Hope is a shanty city in the middle of an ocean, controlled by a time-travelling cyborg, populated by the evolved remnants of the human race and torn apart by a series of violent decapitations. It's one of those post-apocalyptic visions of the future: a bit like *Waterworld*, except that instead of fishy-fingered Kevin Costner there's a massive Arnie-style bio-mechanoid. And the ocean's deadly acid. But the analogy still stands.

When the Doctor arrives in the immediate aftermath of another bloody killing, he rather surprisingly isn't arrested at once on suspicion of murder, isn't thrown into a cell, and doesn't side with oppressed rebels against their totalitarian master. Oh.

Hope consistently defies expectations, taking a traditional *Doctor Who* plot and subverting each element. The Doctor is recruited by the police to help solve the crimes, which have been committed by pureblood humans whose wetsuits just happen to look like horrid giant insects from a distance. The rebels are unwitting accomplices to the cyborg Silver's seemingly benevolent reign, and the hideous mutants lurking in the sewers are only tangentially relevant to the plot. It's not even obvious that Silver is the villain until Clapham discounts his ambitious assistant, Miraso. The subversion continues to the climax of the book, with the apparently-triumphant dictator cut off from the outside universe. It's *Sapphire and Steel*, except that this time it's Silver who is trapped. This enjoyable sense of unfamiliar familiarity, of commonplace expectations not met, coupled with an excellent pace, makes the book a pleasure to read.

The novel marks Anji Kapoor's first full year as a *Doctor Who* assistant, and so, fittingly, she gets to take centre stage for once. Anji has often been overlooked or pushed into the background, almost an incidental character and not a lead. Unlike previous companions, she doesn't have an easy hook. She's not a hardened space cop, or a placard-waving

Also released

BY VANESSA BISHOP

ReUNITed

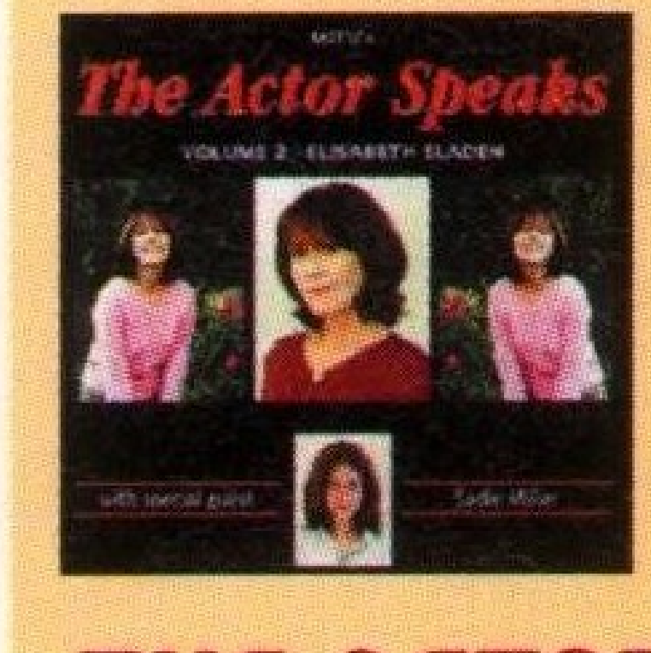
REELTIME PICTURES, £12.99

Billed as "the story behind TV's favourite three-man army", *ReUNITed* takes a flight to the *Chicago TARDIS* convention, where old soldiers Nicholas Courtney, Richard Franklin and John Levene prepare to put tried anecdotes through their paces.

ReUNITed doesn't know quite what it wants to be, but is fun all the same. One part an American convention report, another a *Myth Makers* tape, it also features actor Miles Richardson as Major Cavendish, playing it tongue-in-cheek pompous and presenting the event as surveillance footage.

Also reporting for duty is a member of the St Louis CIA, who chairs a panel pointing out the differences between UNIT and a real secret organisation. His audience look properly dumbfounded – pointing out the similarities would've got everyone to the autograph table a lot quicker. Saluting the absurd in a different way is John Levene who, though in attendance, is banned from being filmed due to a hush-hush contract he's just signed in Hollywood (oh, please!). Levene's clandestine activities leave *ReUNITed* a man down. Courtney and Franklin do their bit, but the best stuff comes from the ever enthusiastic Terrance Dicks, and the lesser-seen Derrick Sherwin.

Calling this an analysis of UNIT's success is like citing *K9 and Other Mechanical Creatures* as the last word in robotics. *ReUNITed* doesn't have the insight of Mark Strickson's recent US convention diary, *An Englishman on Gallifrey*, nor is it as special as *A Return to Devil's End*, but it's still worth laying on a jeep for.



THE ACTOR SPEAKS 2: ELISABETH SLADEN

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With Sarah Jane set for a comeback in a series of Big Finish CDs, MJTV Productions ➤

◄ sneak in first with a disc revealing Elisabeth Sladen's strong opinions on what a Sarah for the 21st Century should be like. Promising to be very vocal if the character isn't up to scratch, Sarah will not be such the goody-goody of the past if Sladen has her way.

The Actor Speaks CDs play like Radio 4 without *Gardener's Question Time*. An art show, *Poetry Please*, *A Book at Bedtime*, *Loose Ends* and *Woman's Hour* all rolled into one, the idea – as explained in a section covering the disc's eclectic mix – being to show the interests and diverse talents of the featured performer. There can't be many actors who wouldn't bite at this – as long as you do an interview on your old TV part, then, darling, the rest of the disc is yours! Given the inch, Sladen takes the mile. She reads a poem and short story by her daughter Sadie, she shares private life memories aided by photos printed on the inlay cover, and goes flat out playing Liverpudlian Ann in two Alan Bennett-style monologues, written by the disc's producer Mark J Thompson.

All this might sound like food for hungry egos. I'm sure it pleased everyone involved; even Sadie gets an interview, and so does Thompson, drafting in Andrew Beech to ask him questions on his own project. However, it all works surprisingly well, the magazine format keeping things moving at a pace. Yes, it's actorish, and there's an element of self-congratualtion and the hard sell, but at other times it's quiet and personal, and the listener can feel a rare intimacy with the artist.

THEN & NOW
TIME TRAVEL TV

THEN & NOW

REELTIME PICTURES, £12.99

Released under the umbrella title *Time Travel TV*, *Then & Now* is one of three Reeltime videos to borrow material from the US public station New Jersey Network. This one is a cheap and cheesy fundraiser to keep US interest in the Doctor and drum up the monies to keep the station buying the programme.

Presented from a mock console room, it foreshadows 1991's BSB weekend. The difference is that our host, Eric Luskin, is genuinely interested – perhaps too much by the sound the gut-gripping love song he sings at the end.

stereotype. Instead, she's the most normal and most human companion since Barbara, and, because of these qualities, one of the best.

Bringing her full circle from *Escape Velocity*, *Hope* sees Anji offered the chance to resurrect the boyfriend whose death has haunted her throughout her time in the TARDIS. She seizes the chance, despite the cost – betraying the Doctor – and pays the price when she finds that Dave II is not the man she loved and saw killed.

Hope consistently defies the readers' expectations

This fits with the general theme of *Hope*: humanity is not just a biological condition, more a way of life. The genetically pure Earthmen who have been hiding in the acid seas of Hope and murdering the Endpointers to obtain samples of a unique biochemical are, paradoxically, less human than their mutated descendants. As Sarah Jane might have said, there's nothing *only* about being human.

Not that the Doctor would entirely agree. Following his open-heart surgery in *The Adventuress of Henrietta Street*, the Doctor has become much more vulnerable and much more human, prone to the kind of injuries and weaknesses that would never trouble a Time Lord. At times, he's in danger of turning into an alien ailing Dot Cotton, forever moaning about his aches and pains. But whereas the Doctor learns to accept his demotion to human being, Silver tries to deny his humanity, creating a slave race of Silverati that have been purged of their human frailties – and the strengths of free will and imagination. If the book has a message, it seems to be that humans can find hope in even the most impossible situations. It was human hope that allowed the Endpointers to survive, Anji to raise the dead, and the Doctor to overcome his new-found limitations.

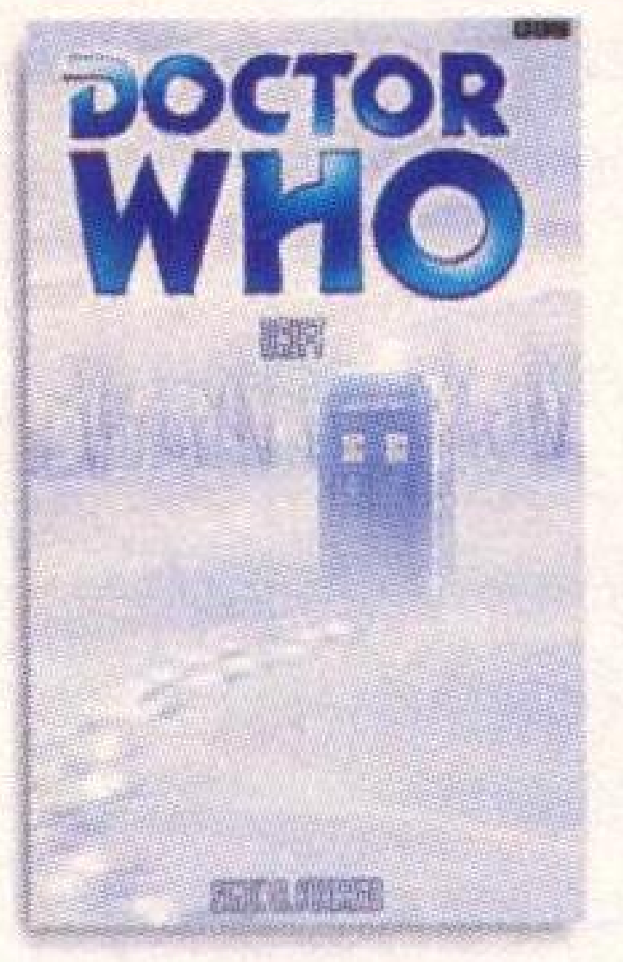
The book has its own limitations, however. Dave's resurrection is a more significant event than it becomes here, and, having convincingly revealed Anji's motives in bringing him back, it's disappointing that Clapham doesn't take more time to explore her reactions. But aside from this, and a passage of appalling dialogue that should never have been seen outside of *Babylon 5* ("Angel with his wings clipped" indeed!), Clapham's first solo effort is a minor triumph. Well structured, perfectly paced, easy to read and often moving, *Hope* is quietly masterful. MATT MICHAEL

Chilling

HIGH PRESSURE AND A COLD FRONT LEAVE THE FOURTH DOCTOR ON ICE

DOCTOR WHO: DRIFT

NOVEL BBC Books
AUTHOR Simon A Forward
RRP £5.99
ISBN 0 563 53843 0



Typical. Not a snow menace in sight, then two come along at once! *Time and Relative*'s sinister snowmen have barely melted before another ice creature is on the attack, an unnaturally cold New Hampshire setting the small-town American scene for début novelist Simon A Forward.

Drift is the story of a search; tightly focused, with little sub-plot. It follows two groups: the people of Melvin Village, and a Special US Forces troop, White Shadow, hunting the missing Stormcore device, a weather controlling gizmo. Characterisation, more than plot, is Forward's strength. His *More Short Trips* story, *One Bad Apple*, was memorable for its deftly written Fourth Doctor and Leela more than its *Kinda*-influenced plot. *Drift* opts for the same duo, but sadly much of their previous interplay is missing from the novel; they're split up, and then employed rather sparsely. The novel's title is, in fact, rather fitting – both drift in and out of the story, waiting to find something purposeful to do, the Doctor only stirring into action when the ice creature manifests itself, deep into the book. When White Shadow's Captain says "Doc, I appreciate you joining us at last," the reader seconds the sentiment. Leela, too, stays on the outside of the plot, but fares better; finding a strong sense of self in native American Kristal that leads to some proud tribal bonding. Faced with a snowy environment for the first time, the character is also lent some unusual vulnerability.

The weather control plot being traditional fodder, it's the community Forward creates that stands out. Melvin Village fits the small town of cliché – a single store, one police chief and probably a monthly postal service – but its people are believable, with rich histories and real concerns. Likewise, the camaraderie built between White Shadow's soldiers is more human than we've seen since the days of UNIT. The trooper who recognises traits of her father in the Doctor is an especially nice touch.

Leela: "Argh! Snow!" © BBC Video

Drift's characters bind the story together, drawing our attention from what otherwise might be a series of monotonous snowscape pursuits. It's rather like watching the last four parts of *The Seeds of Doom* with someone filling you in on the first two along the way. Forward doesn't go in for flashbacks, so much of the alien menace is built up in conversation, a line said here or there by a character adding to our expectation of what we might eventually see – and all credit to the author for keeping the tension successfully burning for so long. Like Mark Michalowski, whose *Relative Dementias* was reviewed last month, Forward is a writer able to get the best from a well-worn situation. Fog, snow and urgent dialogue drum up a mood so palpable that you end up investing a lot of hope in the finalé – but, perhaps inevitably, *Drift*'s last third doesn't match its earlier promise. An autopsy scene has the book looking ready for some body horror. In the end, though, things aren't that grotesque – which, once you've teased the reader, makes it all a little disappointing.

Faced with a snowy environment for the first time, Leela is lent some unusual vulnerability

Four or five years ago, *Drift*'s inclusion of two CIA agents would have placed it with a number of novels and *Doctor Who* spin-offs written off as copying *The X-Files'* style. Now the allusions are less earnest and desperate. They're there, of course, but in a manner that more befits *Doctor Who* – as a wry joke, almost. The twist in the tale comes as no surprise, as it's clear from the off that agents Theroux and Quartararo aren't what they seem. It's almost Forward's style that exposes them – with other characters flinging so much background about, two with no history to speak of were bound to end up looking suss.

Drift's characters may spend time lost in the snowy wilderness, but thankfully Forward doesn't condemn the reader to the same fate, save for a sentimental patch at the end, where his alien creature befriends a child – but then, a theme familiar from *Frankenstein* to *ET* suits a book that doesn't push too hard to be new. VANESSA BISHOP

Supreme

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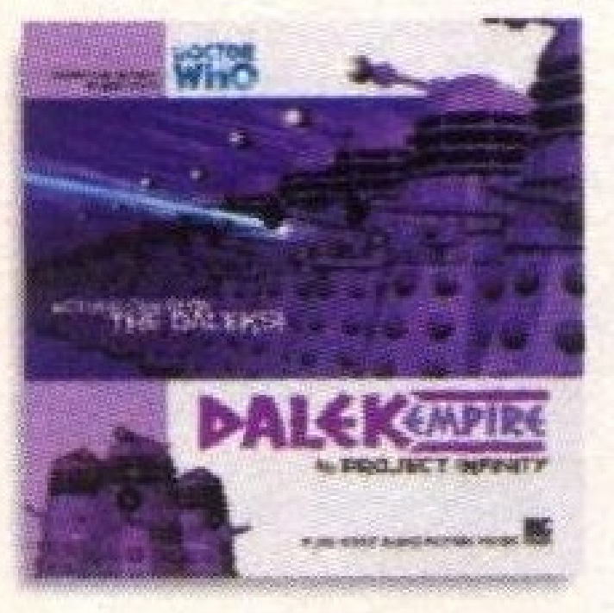

Rather than apologise for *The DWM Review*'s complete and utter inability to predict where *Dalek Empire* was heading at the end of its third installment, let us instead spin what might otherwise appear a mere example of inept punditry into a testimony to the serial's ability to confound complacency, time and again. That *Dalek Empire* is still springing world-inverting surprises, even in its final seconds, is entirely characteristic of a saga that has manipulated its observers' expectations as dextrously as the Daleks within manipulate humanity.

SF purists frequently bemoan stories that are just cop shows in space, or future cowboy yarns, insisting that science fiction is essentially that which explores the influence of new scientific discoveries or technological advances on societies or individuals. Their purity bars them from a lot of fun, and they might find themselves turning their noses up at *Dalek Empire*, which only enters hard SF with the denouement revealing Project Infinity itself. Up until then, it has been a traditional, gripping, spy story. In space.

Like a spy thriller, the setting changes, motives are hidden, friends transpire to be foes, and it only really makes sense at the end. This makes *Project Infinity* without doubt the most rewarding of the quartet, as every mystery is resolved. The hitherto ad hoc plans of the Daleks now have a focus; getting their Emperor to Project Infinity with enough energy-bearing Veganite to power it. The piece's great soul-crushing moment is the realization that the whole slave rebellion, seeded and planned for years by Suz, was deliberately allowed by the Daleks as a distraction. From the perspective of the ending, one might be forgiven for thinking that the whole preamble was a bit of a runaround; but what a glorious one, with nothing ever static or dependable.

Poor Alby, though. With a lifestyle that results in both metaphorical and literal leglessness, a boss from hell, and a girlfriend playing so hard to get that she's more of an idea than a person, it's hard to see how things could get any worse. Until it transpires that the boss is a Dalek agent, and the babe is about to become one of his masters. Actually, just about everyone in this piece is a Dalek agent. One fears that if Alby were to pilot his rocket ship home for a quiet weekend, his parents would take him to one side and start with "Son, there's something we've been meaning to tell you ..." before strapping him to the robotising table in the front parlour.

Perhaps mindful that listeners will have had their first encounters with the Daleks at different points in their media career ("Things-real-ly-took-off-af-ter-Kem-bel, Mich-ael ..."), the play runs the gamut of their history – previously having been either labour camp rulers, guileful manipulators, history cheats, technology thieves, or genetic engineers, the Daleks are now all these at once.

This particular story is over, and merits another listen, if only to enjoy with hindsight previously insignificant nuances. However, it seems another is about to begin, as Project Infinity's dimensional fissure allows in a force of alternative Daleks who have achieved supremacy through what sounds like a more liberal agenda. Whether *Dalek War* slides off through the multiverse like an indulgent Robert Heinlein novel, or stays put for intercine fighting, the only aspect of Dalek behaviour not yet explored here, I'm enjoying the anticipation already.

Although wary of lauding even more praise on a series that has already quoted this very column in its advertising, I must – it has revived in me a childhood fascination with the Daleks. They have found on audio a parallel universe in which, without doubt, they *rule*! DAVE OWEN

◀ Aside from a brief interview with Patrick Troughton, the 'Then' of *Then & Now* confines itself to *Doctor Who*'s first few stories. In the main, it's studio guest Terry Nation's show, complete with an 'Ask Terry' section where New Jersey fans quiz him on Dalek continuity. It's a reminder that, although stories surrounding the Daleks' inception are well-known, Nation was rarely available to talk further about them, or his work in general.

The 'Now' was 1987, and is represented by an enthusiastic Sylvester McCoy, talking before his Doctor rolled so much as a single 'r'. Also, we share the wisdom of sci-fi journalist Pat Daniel O'Neill, who gives a fascinating US perspective on the BBC's treatment of *Doctor Who* at the time; there we were, hoping American interest would keep the show alive, and there they were, fretting about our viewing habits, and hoping exactly the same of us!

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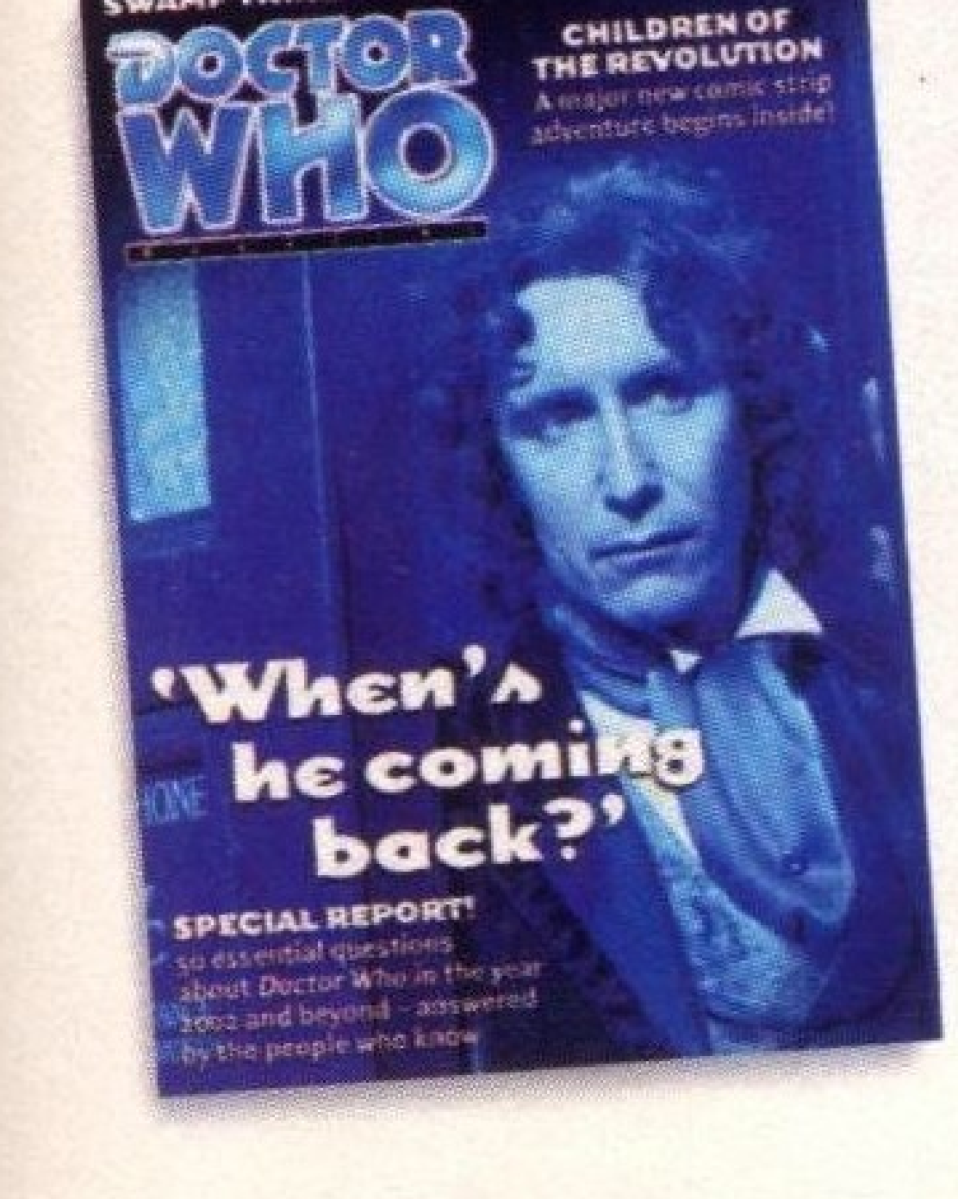

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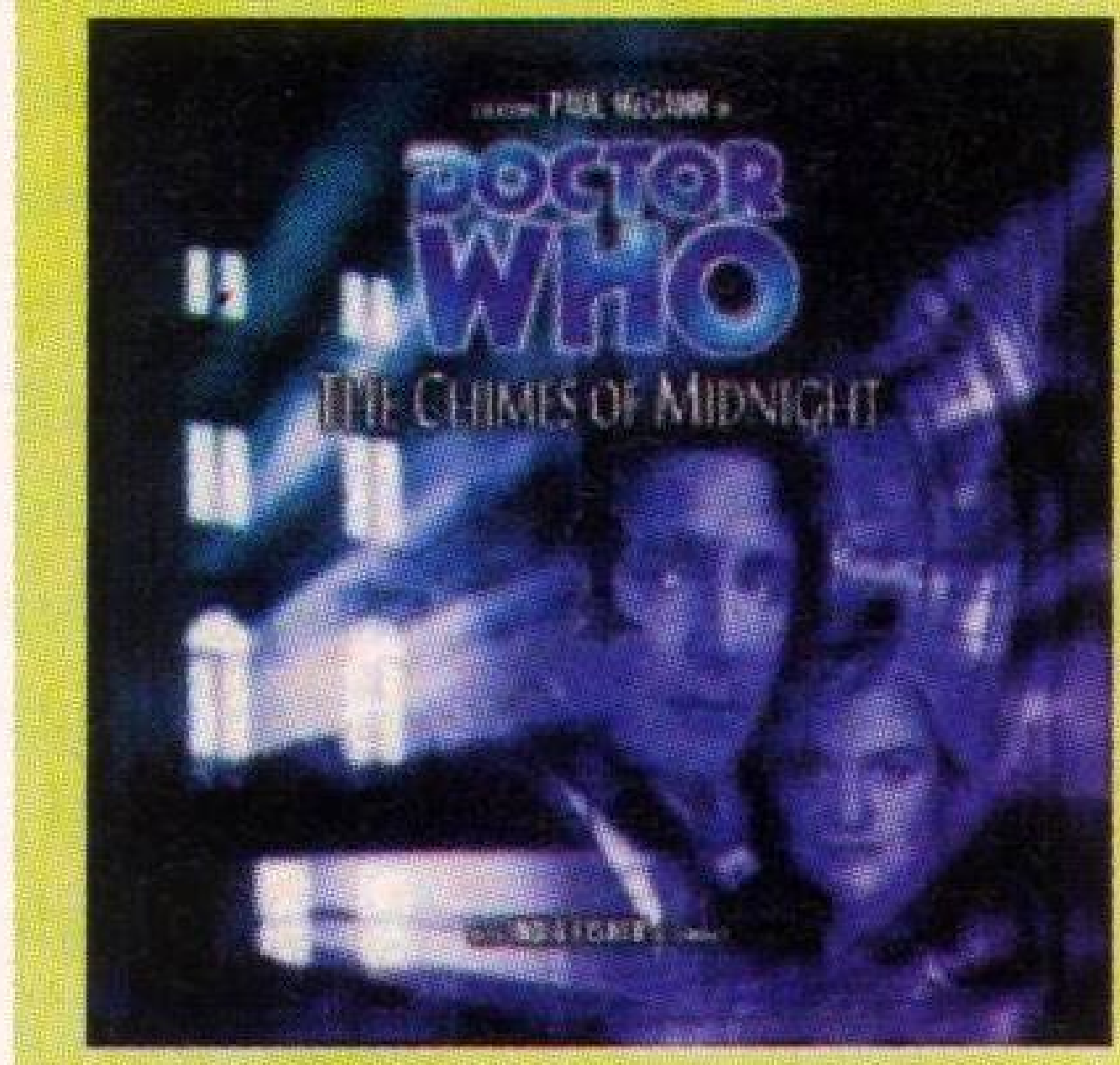
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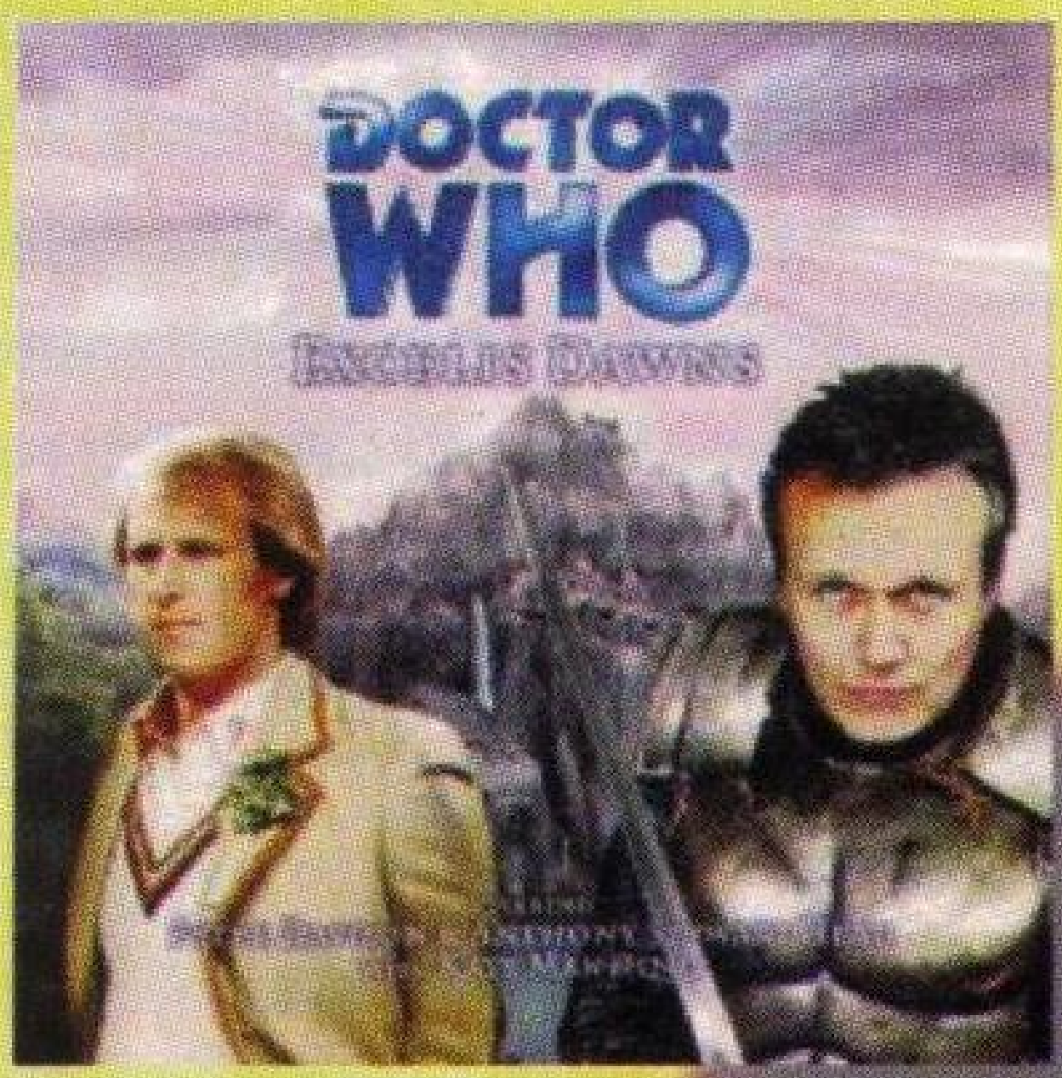
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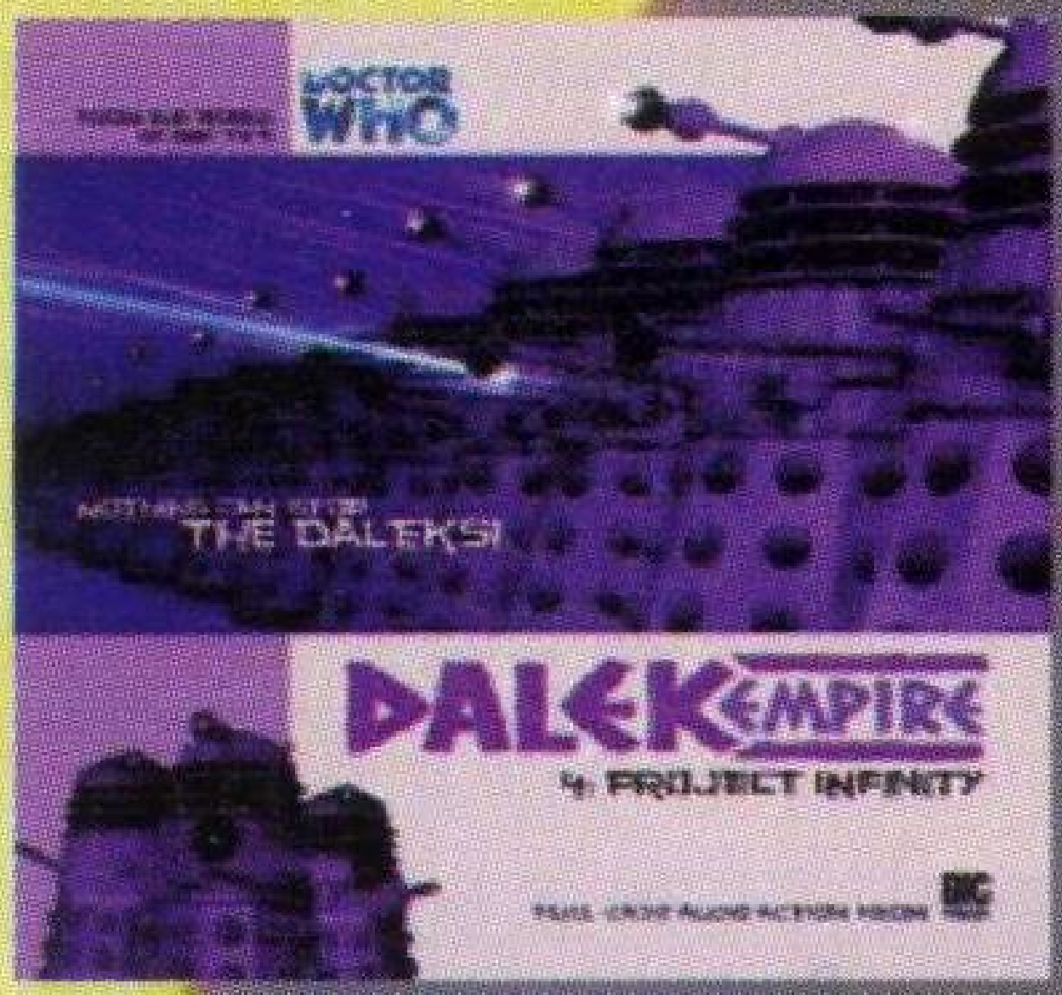
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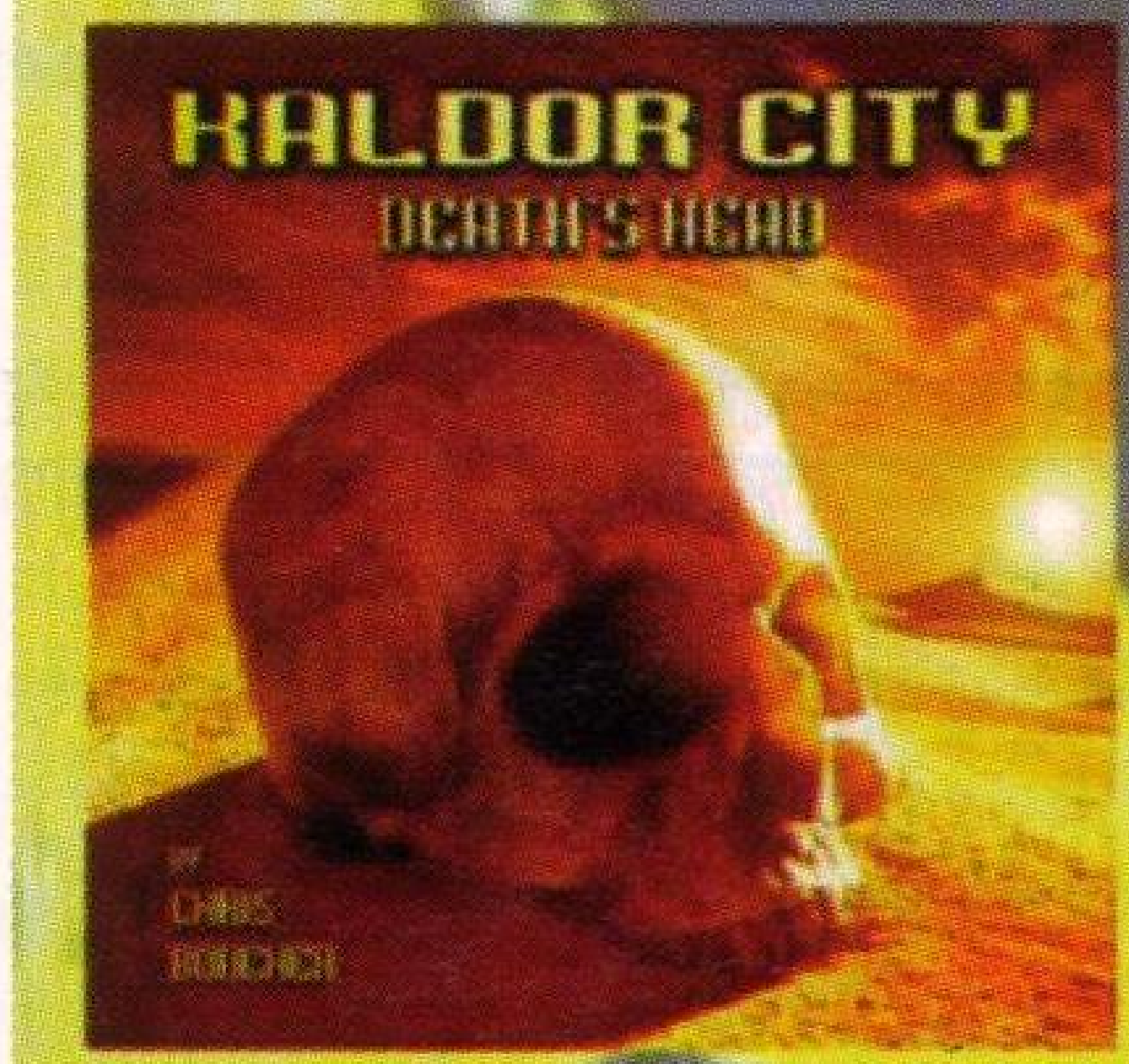
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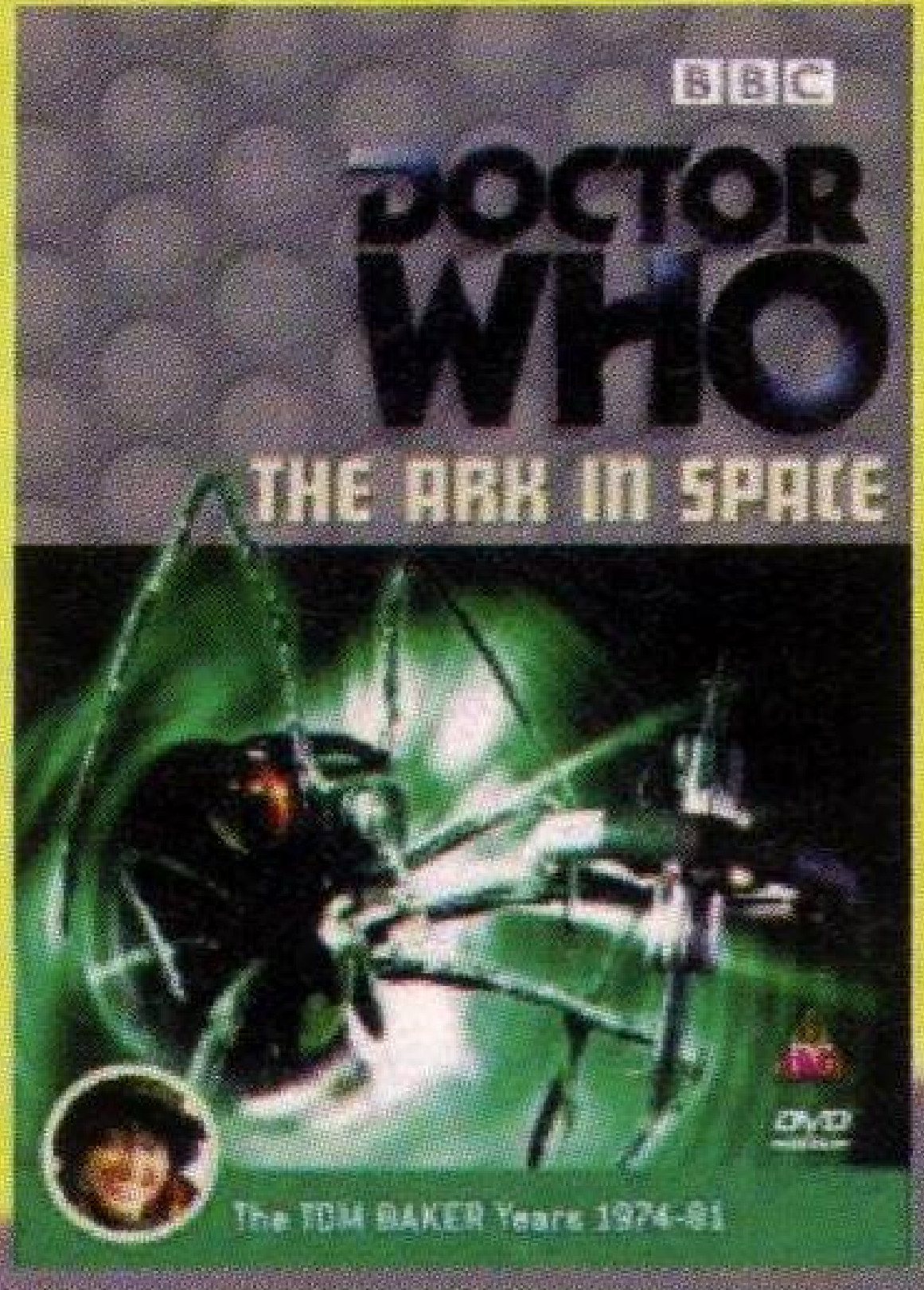
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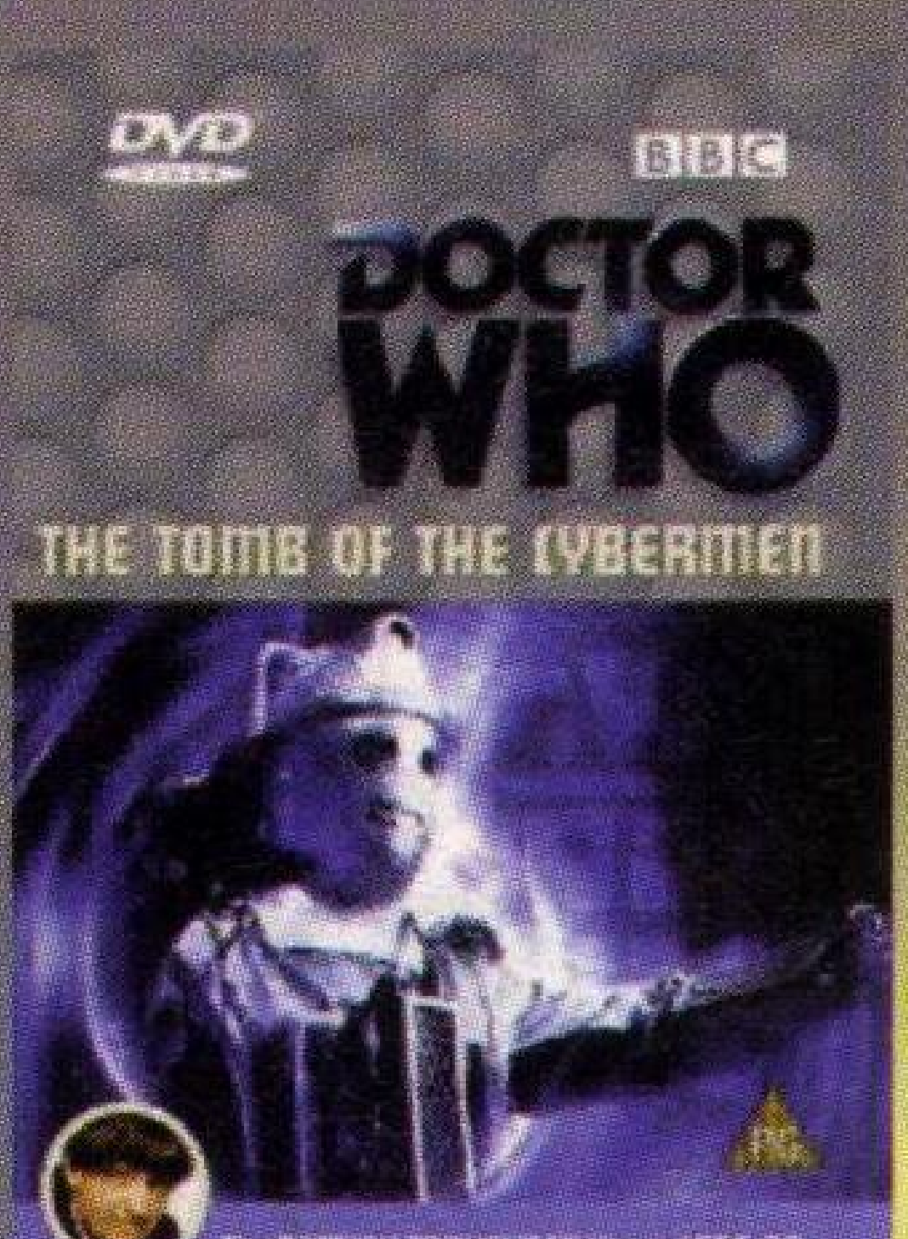
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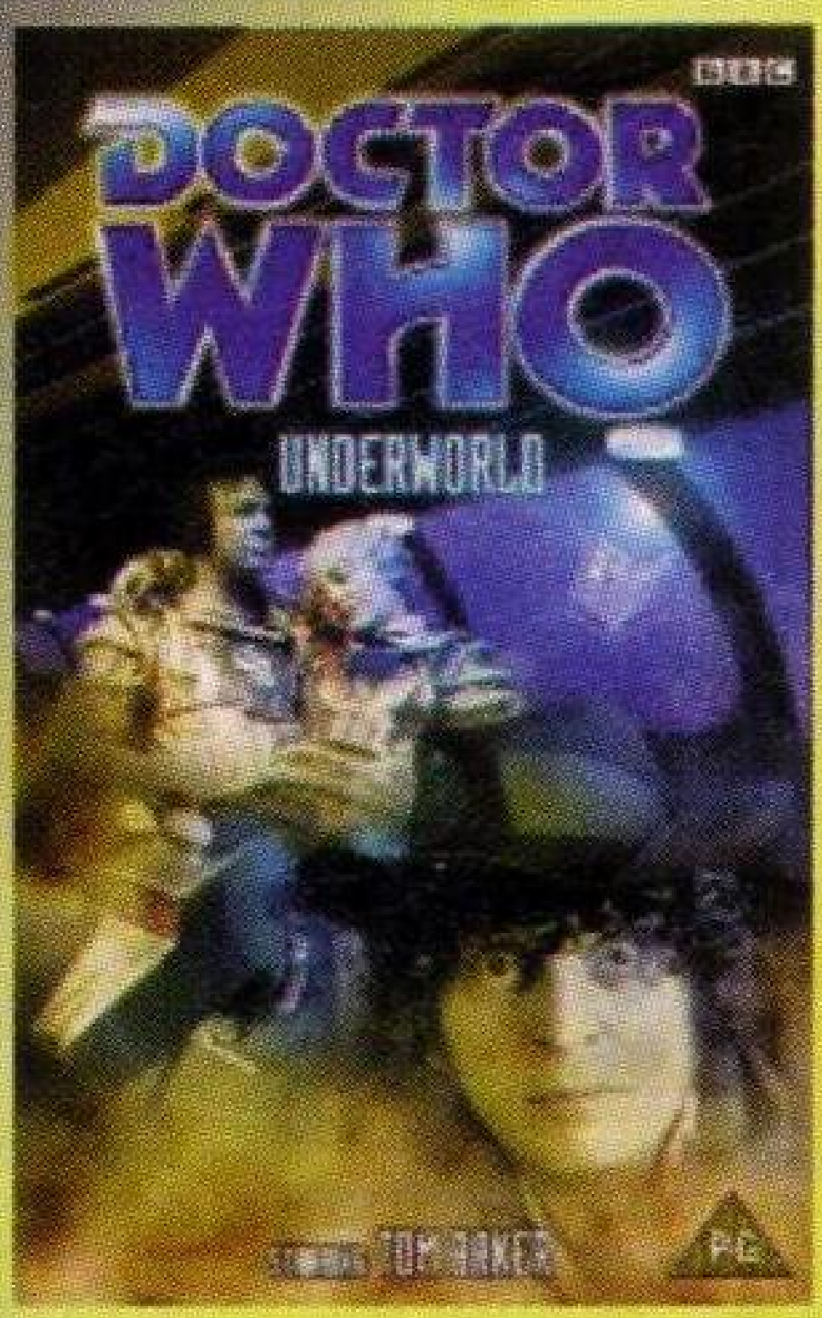
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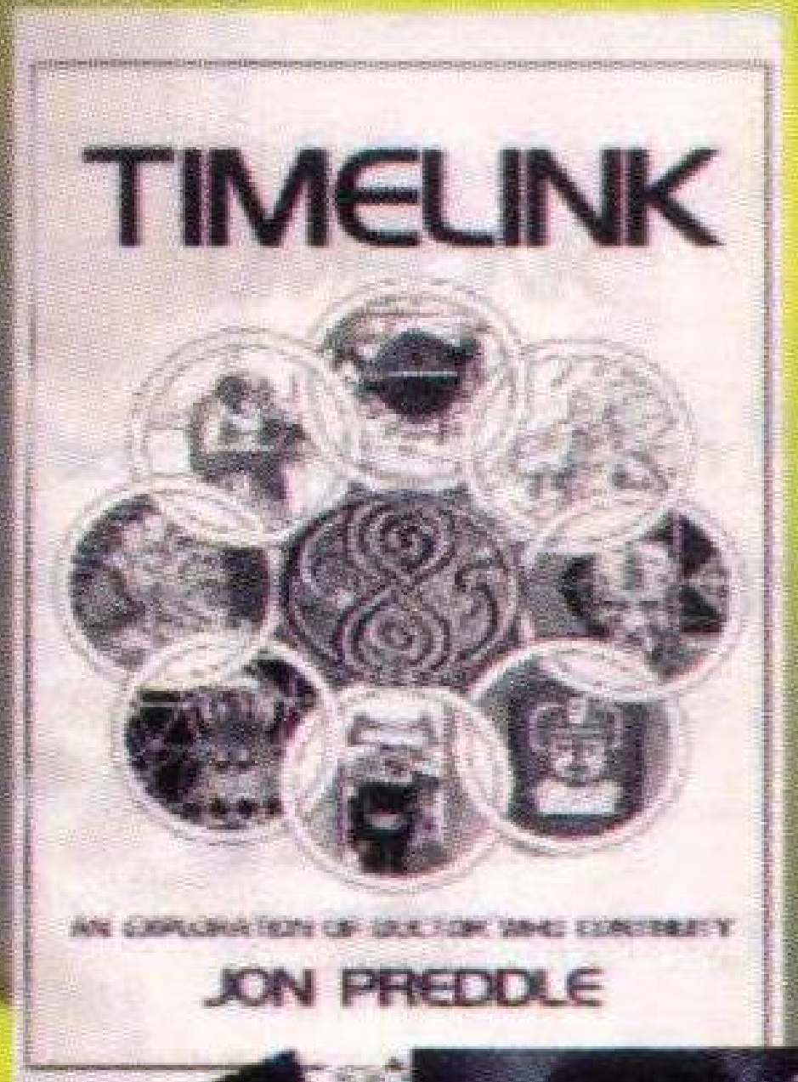
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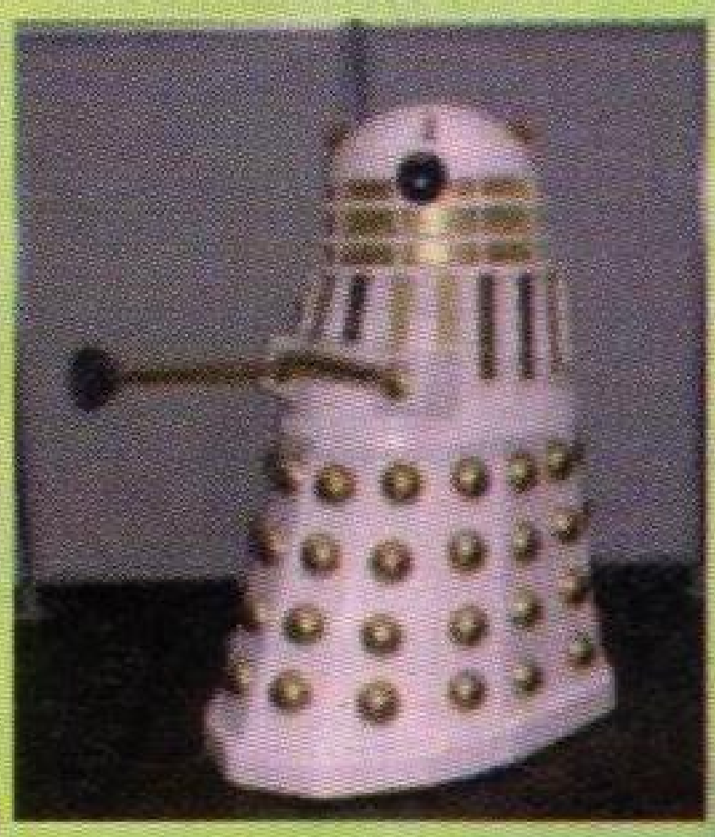

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Bad idea, William

I was particularly amused by William Fisher's comments in *Timelines*, **DWM** 313: "People like [Lawrence] Miles are arrogant to think they can bring their own ideas to *Doctor Who*." And in the very issue that Peter Davison proclaimed that our commonality as fans renders our differences irrelevant! A huge amount of *Doctor Who* is produced each month, Mr Fisher, and that is enough to provide something for everyone, even if each individual product cannot satisfy every fan.

LEE DAVIES
VIA E-MAIL

William Fisher's criticism of Lawrence Miles is spot on! Writers doing what they're paid to do and having new ideas? That's the last thing we need, isn't it? Presumably Terrance Dicks and Malcolm Hulke were arrogant when they dreamt up the Time Lords? Or Robert Holmes when he invented Rassilon and the Matrix? And don't even get me started on Terry Nation foisting the Daleks and Davros onto us poor unsuspecting fans! Come on, William – get a grip! There wouldn't *be* any *Doctor Who* without writers having their own ideas.

VIOLET METALUPITER
VIA E-MAIL

I lay the blame for all this wanton free thinking on Verity Lambert, who set a shocking trend by arrogantly allowing bug-eyed monsters into *Doctor Who*, thus ruining Sydney Newman's original format forever. I hereby demand the dropping of that so-called 'Time Lord' from your comic strip, and an immediate return to the adventures of Dr Who, Biddy, Lola and Cliff!

LAWRENCE CONQUEST
LONDON

And that was just the tip of our mailbag on this subject. It seems that Mr Fisher has stirred you lot up good and proper. Any more for any more?

Cybersex?

On the back of *The Tomb of the Cybermen* DVD cover there are a list of categories that describe the disc's content. The 'violence' section says "None", which is strange, since the BBC received complaints about this story upon its original transmission. And the 'sex/nudity' bit says "Some/mild"! After watching the disc thrice, including extras and easter eggs, the most naked thing shown is a Cybermat! Maybe BBC Worldwide mistook the fight between Toberman and the Cyberman for foreplay?

CEDRIC WHITING
PORTSMOUTH

Maimed tunes (rpt)

Thank you to David Shepherd and Nick Walters for their kind words on *Maim that tune?* in **DWM** 313. DJ David mentions a dance version of the series theme, and how he is nervous about playing it in his main set ... Well, he shouldn't be. British hip-hop pioneers Coldcut (the people guilty of shooting Yazz to fame, but sadly not guilty of simply shooting Yazz) include in their 1996 *Journeys by DJ* compilation CDs Ron Grainer's version of the theme. If David is worried about people not dancing to a "dance" version of the theme, I wonder what clubbers would make of swirly, vworping electronica from the 1960s?

DAVID BAILEY
VIA E-MAIL

Hardly cricket

In light of Peter Davison's comments regarding Australians and sport [**DWM** 313], I guess I'll just give up my promising career as a geneticist and hit cricket balls around all day, eh? Nice.

GARETH MAKER
PERTH, AUSTRALIA

Wanton flattery

Isn't freedom of speech a wonderful thing? After reading Penny Halprin's and William Fisher's opposing views on the novel *The Adventuress of Henrietta Street* in **DWM** 313, it struck me how lucky we are to be expressing our views without the fear of getting a kick up the backside ... or worse. Good on you, **DWM**, for printing all opinions! Oh, and before I get off my soap box, I just wanted to say how much I enjoyed *The One Doctor*. It's so satisfying to know that the Sixth Doctor is finally getting his day in the sun. Superb!

SHANI COSSINS
WANTIRNA SOUTH, AUSTRALIA

More letters like this, please!

Not so Shaw

I am sick and tired of people writing things like "regardless of the quality, shite *Doctor Who* is better than none" – *ie* the letter in *Timelines* 313 in which Paul Shaw says that all broadcast *Doctor Who* is good whereas the books and audios aren't the real thing. Like all things in life, there are good and bad versions of it – one Oasis album may be bloody excellent, another might be pretty ropey. The same applies to *Doctor Who*. Just take a listen to *The Ratings War* and *Invaders From Mars* on the free CD. I know that Beep the Meep is a Marvel creation, but this is true *Doctor Who* regardless of what the Paul Shaws of this world may think. And the Big Finish stories featuring McGann are some of the best parts of the series ever made.

SI STABLE
VIA E-MAIL

Hare necessities

A terrifying, blank-eyed monster. And the Gravis.

Looking at your rather wonderful *The Complete Fifth Doctor* special, I was struck by the resemblance of the Gravis pictured on page 50 to cult 1970s children's hero Hartley Hare off of *Pipkins*. Are they by any chance related? It's (tick-tock-tick-tock) TIME we were told!

LORRAINE BERTORELLI
BIRMINGHAM

It's da Bishop!

Would you mind telling your loyal readers why you have chosen someone who is clearly not interested in televised *Doctor Who* to review video and DVD releases? I think the novels are shite, so I wouldn't offer myself as a candidate for novel reviewer. Bishop has decided to ignore the cinematic qualities of *Tomb of the Cybermen*, the feeling of relentless pursuit by the silver giants, and the sheer menace of their portrayal. Instead, she quantifies every positive element with a reason why it is crap. Please find a new job for Vanessa Bishop, and let someone who actually enjoys the programme take over the reviews.

JASON SHRON
VIA E-MAIL

Interesting to hear a backlash on the Lady Bishop's reviews. I actually thought she was getting kinder of late! At least she makes us think about things from another perspective. It is far too easy to adopt the fan bible and declare stories as predetermined cobblers/classics.

IAN FRASER
VIA E-MAIL

I am totally fed up of the current trend to criticise Vanessa Bishop for doing her job! What exactly would be the point of a reviewer who says only nice things? Isn't it more important to be *honest*? Vanessa Bishop should ignore her critics. I for one hope she continues to write genuine video and DVD reviews for a long time yet. You go girl!

KATY GRINT
CARDIFF

Ooh, it's the Time Flight controversy all over again. How exciting!

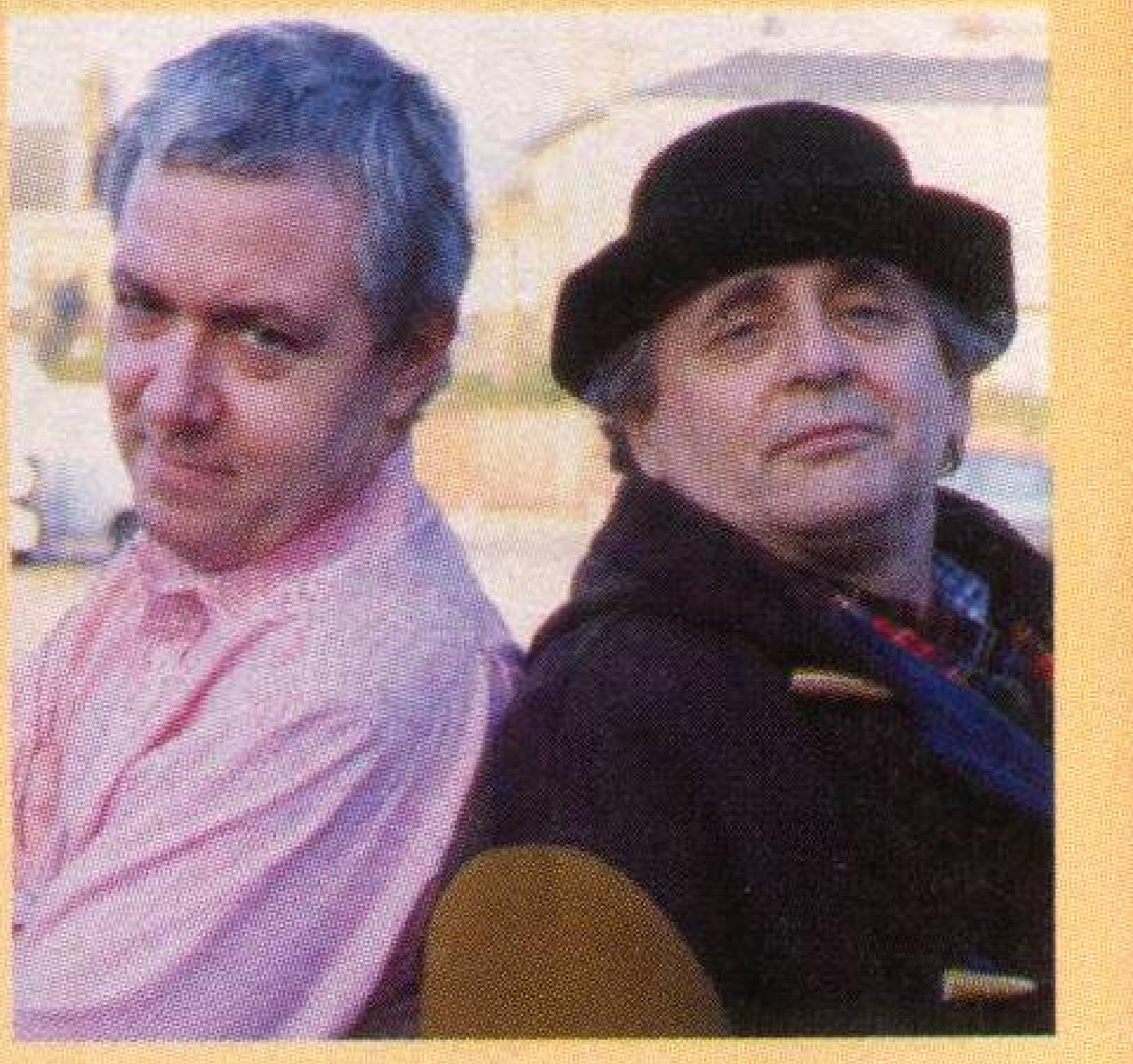
Rolykin revolution

It is clear from some of the pictures in Part Two of *Children of the Revolution* that the Argus has in fact been invaded by Daleks of the Rolykins variety. How quaint!

JAMES LARK
CAMBRIDGE

Just you wait 'till Part Six when the Bump 'n' Go models arrive ...

NEXT ISSUE



See Hear?

DWM was there as the celebrities came in two by two for the recording of BBCi's *Death Comes to Time*. Want to hear what they had to say? Come back in four weeks and we'll tell you!

All Creatures Great and Small

Christopher Barry battles with a talking brain, a four-foot phallus and Tom Baker. Can you guess which one gave him the biggest headache?

Lost in Space!

The TARDIS crew jump a time track and come over all invisible. Xerons and Moroks run amok as we proudly exhibit *The Space Museum* in our *Archive*!

Blockbusters!

Bigger and better? Or not? How to make big-screen *Doctor Who* work without upsetting us fans. Probably.

Plus

The Time Team wave goodbye to monochrome madness! Disaster strikes the *Children of the Revolution*! Nick Briggs learns to stop worrying and *Embrace the Darkness*! And so much more excitement than we've got space to outline here!

DWM 316
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It's the end, but ...

by **The Watcher**

I've just returned home from a three-month stint at one of England's larger provincial theatres, a state of affairs which, incidentally, necessitated my writing the last couple of columns on a laptop in my temporary digs before popping in for the matinée. It was a pursuit which I certainly found preferable to the standard mid-morning occupation of theatre actors in this day and age, which is to sit glued to the ghoulishly compelling *Bargain Hunt*, starring the eccentric exiled Time Lord David Dickinson. A couple of years ago it was Hannah Gordon's gripping *Watercolour Challenge* which provided the essential daytime TV viewing for actors, but these days *Bargain Hunt* definitely has the edge, as our fevered green-room post-mortems would bear witness.

How exactly does Bessie get back from the Death Zone?

"Ooh, I couldn't believe it when the blue team wasted so much money on that walnut cribbage set – no wonder they made an overall loss of £28. Oh hang about, I'm on – I'll just do this scene, and then we'll dissect the red team's art deco ashtray disaster ..."

Since returning to the comparative sanity of home life, I've noticed that my mind has started wandering off in rather more familiar directions – a sure sign that I have too much time on my hands. Is it just me, or do you ever wake up in the middle of the night worrying about continuity inconsistencies in *Doctor Who?* Just lately the sleep deprivation has started getting positively deleterious. The latest poser to have plagued my dreams came in the form of a terrifying email from a like-minded acquaintance a few days ago, and has resulted in a run of sleepless nights, not to mention a flurry of electronic correspondence. Quite simply, it's this: how exactly does Bessie get back from the Death Zone in *The Five Doctors?*

I've devoted far more in-depth consideration to this question than a man of my age, height and sanity really ought, and as a result I can inform you that a number of possibilities present themselves. Firstly and most obviously, perhaps the Time Lords simply return Bessie home, along with the Raston Robot, and the Yeti, and the plastic boulder, and all the other displaced jetsam scooped up by Borusa. But why would they bother? And where exactly would Bessie be sent? Presumably she'd have to pop into existence in the middle of the road where the Doctor was driving her at the time of her disappearance. It'd certainly give those cows a shock.

Secondly, and more prosaically, there's the possibility that poor Bessie really does get deserted in the Death Zone and, just as he will later do with K9, the Doctor retreats to the UNIT workshop and knocks up a Bessie Mark II. (And then, realising how easy it is for Bessie to be mislaid or destroyed in his various universe-saving escapades, he takes a leaf out of Leonardo da Vinci's book and rustles up another five, distinguished only by their number-plates. This explains the WHO 7 number-plate in *Battlefield*, by which time the Doctor has worked his way through all six previous Bessies in untelevised adventures – or else the Brigadier, still bitter about the helicopter incident, has deliberately got the wrong one out of storage.

It's generally assumed that the third Doctor's Time-Scooping in *The Five Doctors* takes place at some point between the second episode of *Invasion of the Dinosaurs* (because he and Sarah-Jane clearly know each other, and yet they're not together when it happens) and, for obvious reasons, *Planet of the Spiders* (by which time Bessie clearly has to have returned from the Death Zone to make her appearance). But here's a thought: what else do those last two earthbound Pertwee stories have in common? Why, they both feature scene-stealing appearances by a spanking new space-age *Doctor Who* car which would have been immeasurably better suited than Bessie to tackling the challenges of the Death Zone!

As you can imagine, this set cogwheels whirring in what I laughingly refer to as my brain. The hapless Bessie is last seen in *The Five Doctors* looking gravely conked out, with smoke rising from her bonnet, and being cruelly deserted by her owner ... so what if, upon returning to Earth, the Doctor decides to construct the Whomobile entirely because of Bessie's unreliability in the Death Zone (where, let's face it, the old girl would have been totally stuffed were it not for the conveniently well-tended Roads of Rassilon)? Fearing yet another Time-Scoop incident (an understandable frame of mind given that *The Five Doctors* and *Invasion of the Dinosaurs* occur in such quick succession in the Third Doctor's time-stream), he devises the Whomobile as an all-purpose multi-terrain Death Zone vehicle. No more overheated radiators! No more chilly open-air driving! No more death-slides to the top of the Dark Tower! Unfortunately, distracted as he is by the affairs of Metebelis III and the remarkable style of acting favoured by the humans who live there, he soon forgets all about the Whomobile. As a result, when the Time Scoop next comes his way he is entirely unprepared, punting down the Cam and banging on about Owen Chadwick.

Mind you, that still doesn't explain how Bessie gets home to UNIT HQ in time for *Planet of the Spiders*. I don't know – perhaps the Third Doctor, in a hitherto unseen adventure, simply returns to the Death Zone to collect her. Or perhaps I'm being too literal-minded about all this. Maybe we can't see the wood for the trees. What if our basic assumptions are just plain wrong? Okay, let's examine the facts once again. If we apply Occam's razor and stir in a good strong mixed metaphor, we can boil everything down to two essential points: (a) Bessie is left in the Death Zone, and (b) Bessie's final appearance to date is in *Battlefield*.

Et voilá! The solution is obvious, and as an added bonus it explains why the Third Doctor looks so much older in *The Five Doctors*, and why he's completely unfazed by meeting a similarly more mature Sarah-Jane. Quite simply, his kidnapping scene in *The Five Doctors* occurs after the events of *Battlefield!*

Eh? What do you mean, "How?" Look, I'm a Watcher, not a BBC Books author. I'm sure one of them can sort it out. Over to you, chaps ...

The Final Test

You must search for the answers to these six taxing questions, rather like Doctor Who had to search for the six segments of the Key to Time. Except without Mary Tamm.

What connects:

1 Captain Jack Harkaway, Professor Chronotis and Richard Mace [pictured]?

2 Macra, Autons, Zygons and (possibly) Vervoids?

3 *The Macra Terror, The Time Warrior, The Leisure Hive* (and seven others too obvious to mention)?

4 Ian Chesterton, Sondergaard, Ronson and the President of Androzani?

5 *Robot, Shada, Kinda* and no others?

6 A space-age narrator (twice), a colonial pet, and a god of Ragnarok?

Answers from last issue

1 They all graffitoed, repainted or otherwise defaced the TARDIS exterior

2 All were played by the erstwhile spouses of *Doctor Who* regulars: respectively, they were (or had been) married to Anneke Wills, Roger Delgado, Caroline John, Elisabeth Sladen and Mark Strickson

3 The actors inside the costumes didn't provide the voices (surprisingly rare in *Doctor Who*), but received an on-screen credit

4 The actors who played them (Edward Brayshaw, William Perrie & John Asquith, Christopher Biggins) were all regulars in the BBC's slapstick masterpiece *Rentaghost*

5 The actors who played them (David Troughton, Hubert Rees, Philip Madoc, James Bree, Philip Savile) had all appeared previously in *The War Games*

6 The second of each pair kills the character who killed the first (Aggedor; Linx; Morgus; Shockeye)

Grayswandir

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TOM BAKER

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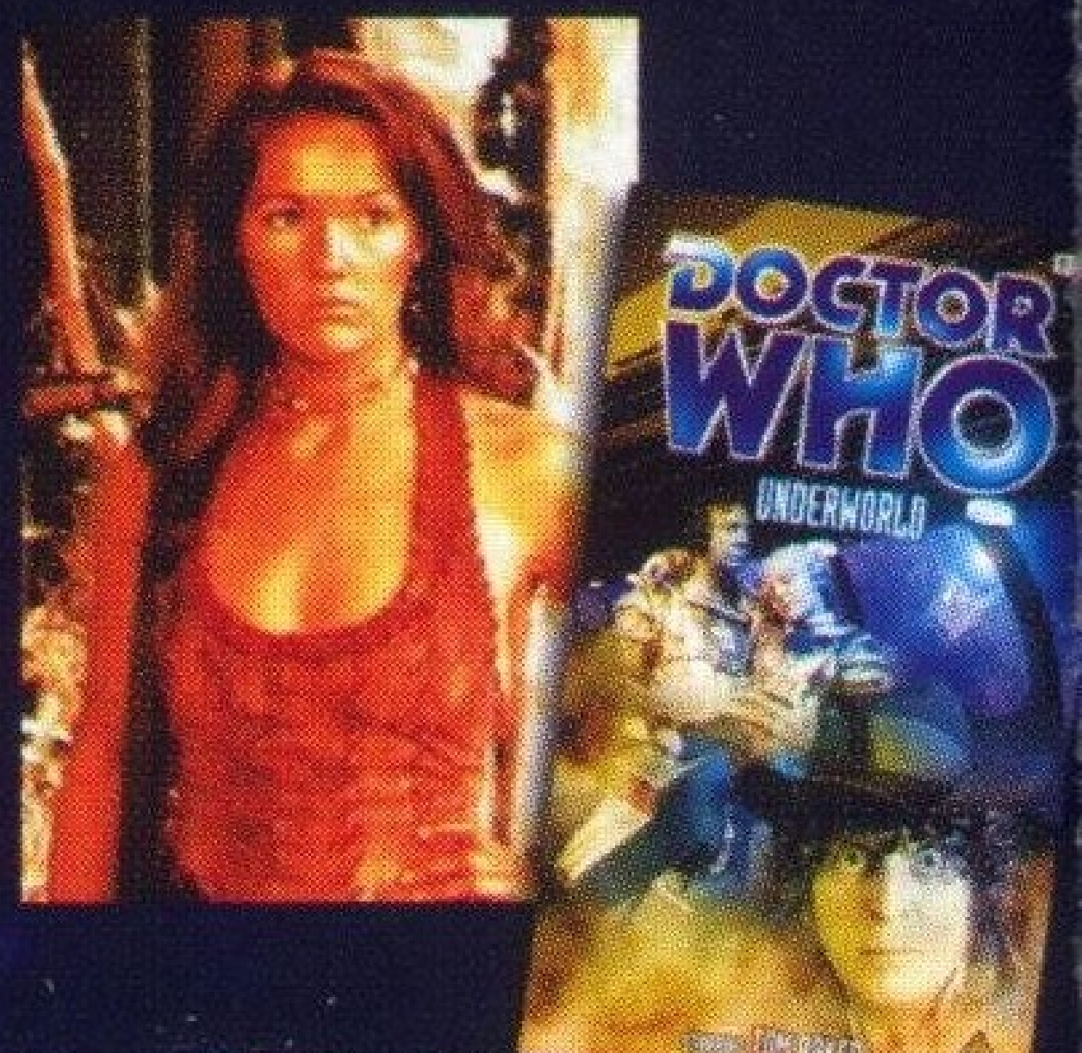

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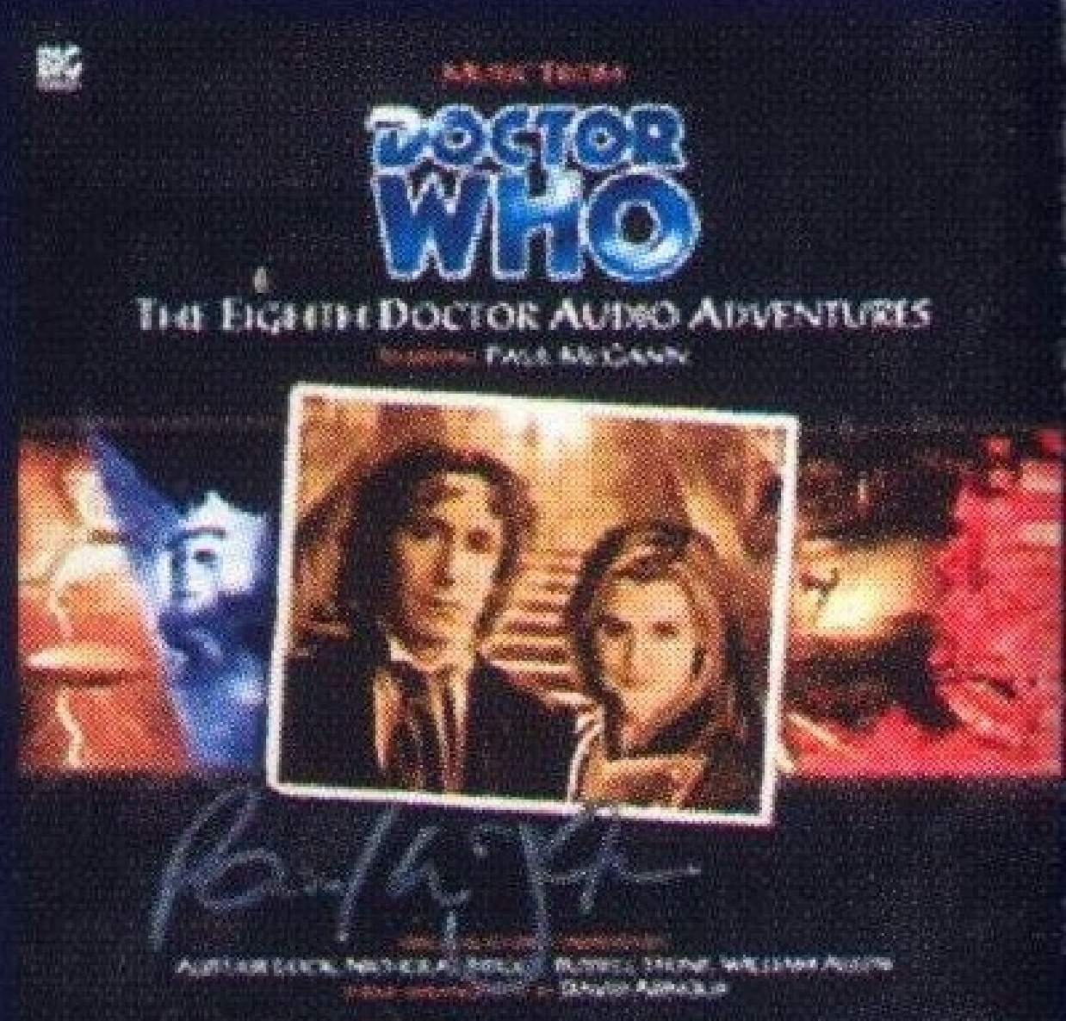

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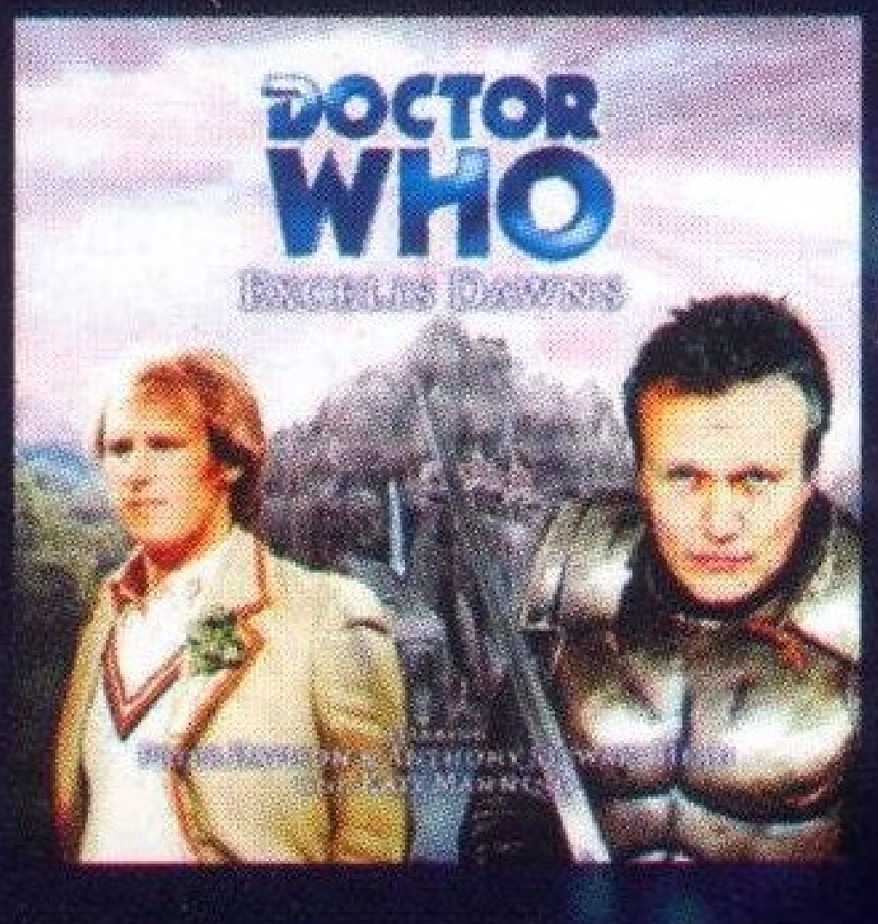

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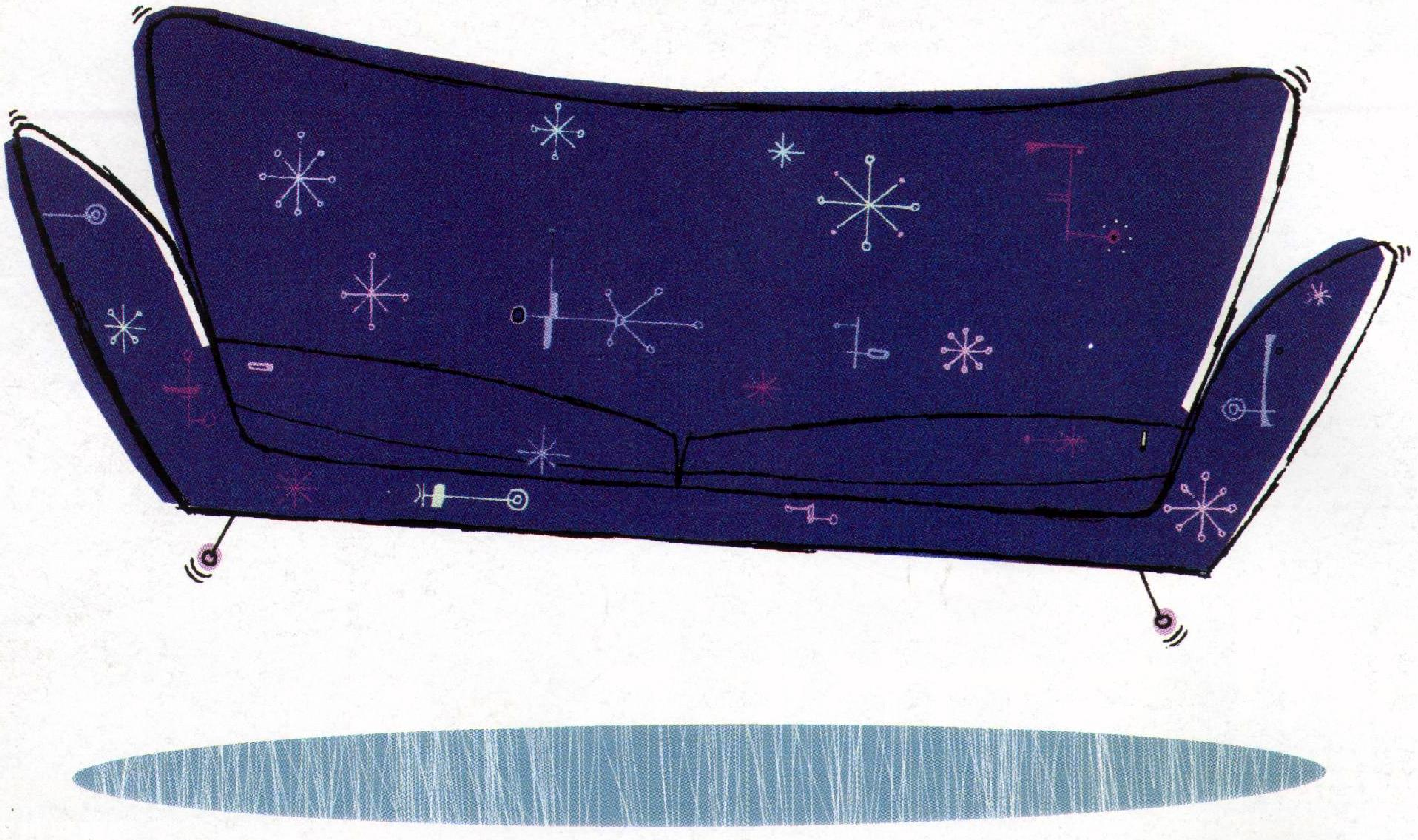

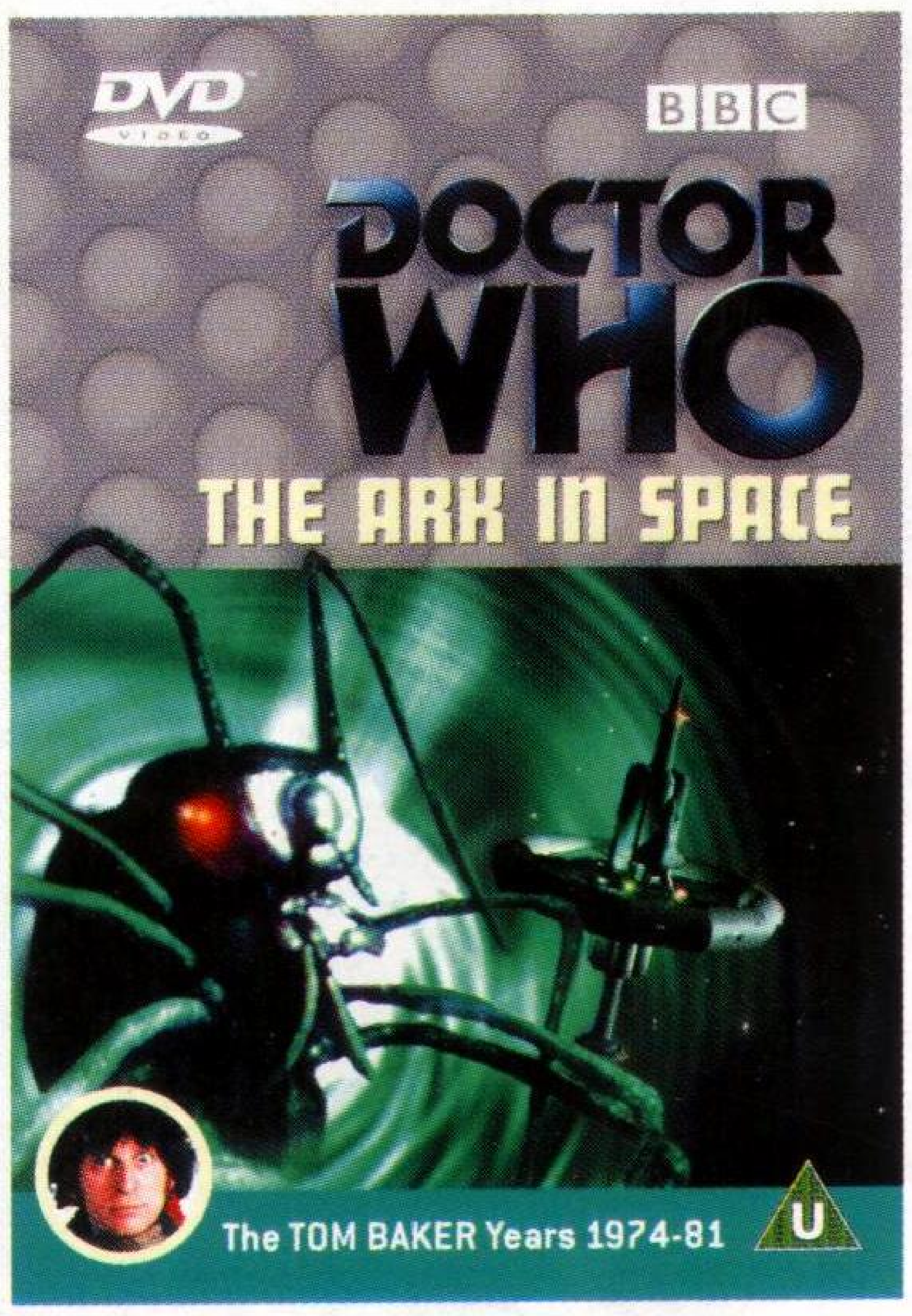
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